

Saturday 18 October 2014

# Amateur

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some of the world's top  
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## New gear bonanza!

12-page guide to the latest  
kit from **Photokina 2014**



'The **best**  
flashgun I've  
**ever** used'

Find out why the new  
**Phottix Mitros+**  
is a game changer



## Capture the hues of Autumn

Essential techniques for getting the best  
from this most photogenic season

**PLUS Lord Snowdon** Highlights from a major new retrospective exhibition at the NPG



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Cologne's biennial Photokina, the world's largest photo trade fair, has been the launch pad for the latest cameras and accessories since it first opened in 1950, with a congratulatory telegram from President Eisenhower. There was no email from President Obama this time, and no game-changing technology, but lots of new kit made its debut. Updates of two of the most popular DSLRs of recent years, the Canon EOS

7D and Nikon D700, had long been anticipated, but few foresaw Samsung trumping them both, on paper. Will the NX1 finally gain Samsung admittance to the big kids' playground? And who expected Leica to introduce a digital camera with no LCD screen or, for that matter, a new 35mm camera? Meanwhile, small continues to be the new big as premium compacts and mirrorless cameras get ever better and more desirable. Read our 12-page report, starting on page 6. **Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



© SIMON HADLEIGH-SPARKS



## Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

## Beauty In The Eye Of The Beholder by Simon Hadleigh-Sparks

Canon EOS 5D MkIII, 17-40mm, 1/100sec at f/7.1, ISO 100,

This unusual shot of St George Wharf reflected in the Thames was taken by Simon Hadleigh-Sparks and uploaded to our Flickr page. 'I think most Londoners will recognise this building in St George Wharf, and despite all the horrible things that have been said about it, I happen to really like it. When I first saw this building I knew this was the photo I wanted. Located on the southern bank of the

Thames beside Vauxhall Bridge, the development comprises more than 1,100 apartments, as well as offices, retail units and restaurants. It's probably important to note at this juncture that the building has twice won *The Architects' Journal's* 'Worst building in the world' award.' If you would like to see your images in print, upload your photos to our Flickr and Facebook pages.

## Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 30.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 30.



## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

### LONDON



© ANGEL FTOR

### Wildscreen Photography Festival

Wildscreen Photography Festival returns for three packed days of talks, masterclasses, workshops and more on all things wildlife-photography related. Photojournalist Tim Laman is keynote speaker, and there's an audience with Joe Cornish.  
24-26 October, [www.wildphotos.org.uk](http://www.wildphotos.org.uk)

### BRIGHTON



© CORNFORD & CROSS

### Plane Materials

Art duo Cornford & Cross work with Andrew Lacon to explore dialogue between photography and sculpture in another exhibition from the Brighton Photo Biennial. There's an intriguing contrast of Lacon's studio work with Cornford & Cross's more free-form approach.

Until 2 November  
[www.bpb.org.uk](http://www.bpb.org.uk)

### BIRMINGHAM

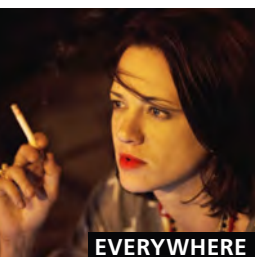


© GINA GLOVER

### Metabolic Landscape

This collaborative exhibition explores the dynamics of a high-energy-use society. Gina Glover draws attention to how our spiralling need for energy has impacted the landscape, while Jessica Rayner explores things in a more abstract way.

Until 24 October, [www.bcu.ac.uk/art/about-us/facilities-and-campus/parkside-gallery](http://www.bcu.ac.uk/art/about-us/facilities-and-campus/parkside-gallery)



### EVERYWHERE

### Enter Nikon's Film Contest

Nikon's European Film Festival is offering DSLR film-makers a chance to win a D810 and a trip to Cannes Film Festival by entering a 140-second HD video on the theme 'A Different Perspective'. For info see [amateurphotographer.co.uk/nikonfilmcontest](http://amateurphotographer.co.uk/nikonfilmcontest).

Until 3 December  
[www.nikonfilmfestival.com/rules](http://www.nikonfilmfestival.com/rules)

### Other Portraits

On its last week is the Daniel Blau gallery's stunning exhibition of portraits and self-portraits by 22 significant photographers, including Margaret Bourke-White, Walker Evans and Nobuyoshi Araki. It's well worth making the time to see.

Until October 25  
[www.danielblau.com](http://www.danielblau.com)

### LONDON



© EELI BEATON

## WEEKEND PROJECT

### Hazy portraits

We're often told that lens flare is a bad thing, and that it's something that should be avoided at all costs with the aid of a lens hood. While this advice certainly has its merits, instead of viewing flare as something negative, why not try and use it to your advantage?

For those who don't know, lens flare is caused when light glances across the front element

of the lens, which causes rings or orbs of light (also known as artifacts) to appear on the final image. Although it can be added to just about any type of photography, it works well with portraiture, allowing you to add a warm and hazy glow to your images. It's incredibly easy to do and requires little more than a light source (the sun), and a willing model.

**1** To intentionally achieve lens flare, simply position your camera at roughly 45° from the light source so that the light is shining across the lens element – the severity of the effect will alter as you move the lens around.

**2** Position your model so that the light source (in our case, the sun) is behind them and then while looking through the viewfinder, adjust your position until you've achieved the desired amount of lens flare.



© CANDY INC



# BIG picture

Official sample images from Canon's long-awaited EOS 7D Mark II

◀ The EOS 7D Mark II is perhaps one of the most eagerly awaited cameras of the last few years, but now it's been announced, Canon Inc are teasing us a bit more with the release of a collection of high-resolution and downloadable image samples from the company's latest enthusiast DSLR. This gives us a chance to see what the potential image quality from the 20-million-pixel CMOS sensor may be like, though the majority of shots, including this one, have been shot at ISO 100, so it's hard to assess what performance will be like at higher sensitivities. This Ice Cave image was taken with a 10-22mm f/3.5-4.5 lens, with an exposure of f/8 at 0.3sec, ISO 100. We're hoping to get our hands on a review sample very soon so we can give it a thorough trial and put it through our own vigorous lab test. See [web.canon.jp/imaging/eosd/samples/eos7dmk2](http://web.canon.jp/imaging/eosd/samples/eos7dmk2).

## Words & numbers

*'There are no bad pictures; that's just how your face looks sometimes'*

Abraham Lincoln  
American president

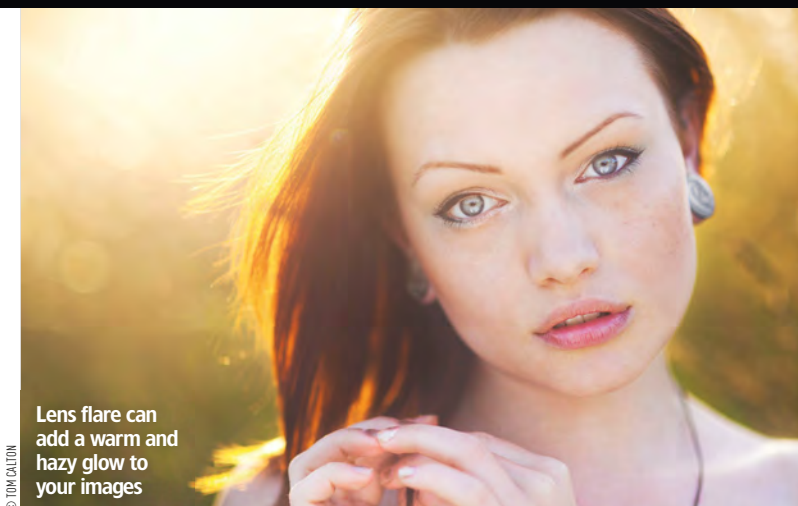
# 1,000

Number of whooper swans expected at the North West Bird Watching Festival, Ormskirk, Lancashire, 22-23 November. Visit [www.wwt.org.uk/nwbwf](http://www.wwt.org.uk/nwbwf)



**3** As your model will be backlit, a reflector can really come in handy as it will allow you to bounce back light from the sun on to your subject's face for a more balanced exposure.

**4** Looking directly in to the sun is never advised and the same goes when looking through your camera's viewfinder. If the light is too bright, try holding down the depth-of-field preview button to temporarily shade the viewfinder.



Lens flare can add a warm and hazy glow to your images

© TOM CALTON

# Panasonic Lumix DMC-LX100 Canon PowerShot G7 X

Photokina saw the announcement of two cameras with large sensors and fixed zoom lenses. We take a first look at the **LX100** and **G7 X**

## Manual controls

The G7 X has an exposure compensation dial beneath the exposure mode dial, and a customisable control ring around the lens.

## Compact design

The G7 X is barely larger than Canon's current PowerShot S120, and about the same size as the Sony Cyber-shot RX100 III.

## Bright lens

The G7 X's f/1.8-2.8 lens offers the widest zoom range in its class, and has a switchable neutral density filter.




## At a glance

### Canon PowerShot G7 X

- ISO 125-12,800
- 6.5fps shooting
- Full HD 60fps video
- 103 x 60 x 40mm (4.1 x 2.4 x 1.6in)
- 304g
- RRP £799

### Panasonic Lumix DMC-LX100

- ISO 100-25,600 (expanded)
- 11fps shooting
- 4K 30fps video
- 115 x 66 x 55mm (4.5 x 2.6 x 2.2in)
- 393g
- RRP £799

 Panasonic and Canon have both historically been serious players in the 'enthusiast compact' market. Panasonic's Lumix DMC-LX3 established a blueprint for small cameras with ultra-fast lenses in 2008, and Canon's PowerShot S90 placed enthusiast-friendly image quality in a genuinely pocketable package in 2010. But Sony's RX100 series has led this market recently, with a large 1in type sensor in a compact body.

The LX100 and G7 X both compete directly with the RX100 III, with fast lenses and relatively large sensors. The G7 X has a 20.2-million-pixel 1in type sensor, while the LX100 trumps this with an even larger Four Thirds type sensor. The catch is that it only ever uses a crop of the overall sensor area, giving 12-million-pixel images from a 16-million-pixel total. This allows it to offer multiple aspect ratios with the same diagonal angle of view and approximately the same resolution.

Both cameras include fast, wideangle

zoom lenses. The LX100 covers a 24-75mm angle of view, with a maximum aperture of f/1.7-2.7, while the G7 X offers a class-leading 24-100mm equivalent range at f/1.8-2.8. Both lenses include optical image stabilisation.

The two cameras take distinctly different design approaches. The Canon is a 'shirt-pocket' model with a customisable electronic control dial encircling the lens, with click stops at each step. An exposure compensation dial is placed beneath the mode dial.

In contrast the LX100 bristles with analogue controls, with a design that harks back to the company's classic DMC-LC1 from 2004. It has dials for shutter speed, aperture and exposure compensation, along with a manual focus ring, and switches on the lens for focus mode and aspect ratio.

For viewing, the LX100 has a fairly standard 921k-dot 3in LCD, but crucially it also includes an electronic viewfinder. This 2.76-million-dot unit



**The G7 X's tilting touchscreen allows waist-level shooting**

offers 100% coverage and an image size similar to the optical viewfinder of a full frame SLR. The G7 X has no eye-level viewfinder, but instead features a 1.04-million-dot rear screen that's hinged to tilt upwards and even forwards for self-portraits. This is touch sensitive, allowing both focus area selection and control of many settings.

Video is an area where the LX100



# -LX100 and



## Electronic viewfinder

The LX100's electronic viewfinder has an impressively high magnification, equivalent to 0.7x on a full-frame SLR.

## Multi aspect ratio sensor

The LX100 offers 16:9, 3:2, 4:3 and 1:1 aspect ratios via a switch on the lens.



has a clear advantage; it's one of just a few cameras to offer 4K movie recording. Canon has stuck with the more conventional 1920 x 1080 Full HD video, but like Panasonic offers a decent amount of exposure control.

The G7 X features a small built-in flash, which the LX100 lacks. Instead it has a hotshoe for external units, with a small clip-on unit included in the box. Both cameras feature built-in Wi-Fi, including NFC for easy pairing with similarly-equipped smart devices.

Despite all its features, the G7 X can

slip fairly easily into a shirt pocket. The LX100 is rather bulkier, but has a bigger battery, promising over 300 shots per charge compared to 200.

Despite their contrasting approaches to design and operation, we think both of these cameras will be interesting to serious photographers. The LX100 will particularly appeal to anyone who likes analogue controls, resembling a Fujifilm X100 with a zoom lens. Meanwhile the Canon should attract photographers who've been tempted by the RX100s, but have been put off by their handling.



The LX100's electronic viewfinder should aid shooting in bright light

## Nikon defends lack of large-sensor CSC

AP news editor Chris Cheesman probes Nikon about its compact system cameras



Nikon Europe has brushed aside the rise of the large-sensor compact system camera, dismissing them as no longer 'compact' in size. The firm insists that this gives the Nikon 1, a system launched three years ago, an edge over its rivals.

Asked why Nikon does not make a CSC with a large sensor, such as APS-C-size or full frame, Dirk Jasper (pictured above), product manager at Nikon Europe's professional products planning division, said: 'You shouldn't underestimate the Nikon 1 system...'

'OK, it's a 1in sensor and not full frame, or APS-C-size.'

'On the other hand it gives us advantages over other systems because, looking at systems that have this size of sensor, sorry to say, they are no longer compact.'

In an interview with AP at Photokina, Jasper observed that some CSCs are moving closer in size to DSLRs, citing as examples the Fuji X-T1 and Sony Alpha 7 models.

'We have, and always will, bring new technologies to the market, but not at all costs.'

Jasper accepted that there has been growth in the CSC

market but added: 'The market is growing moderately, but that's on a very small scale [in relation] to the size of the [overall] market.'

'In terms of total value and units, it is really small compared to what DSLR is still doing.'

Recently, Nikon revealed that it had suffered a 31% drop in global sales of interchangeable-lens digital cameras in the three months to 30 June.

'The whole market has contracted since last year,' said Jasper, who explained that it is not simply a case of people now deciding to buy a CSC instead of a DSLR. 'Mirrorless is not growing by the same amount.'

Will Nikon ever launch a professional-level mirrorless camera when so many of its users have built up expensive lens and accessory systems?

Jasper claims DSLRs offer advantages in terms of AF speed, tracking and 'reliability of the life cycle'. And a high-end mirrorless would need to win acceptance from professionals and many loyal enthusiasts – as well as offering the same 'ecosystem' as a DSLR does.

'We race Formula 1... We cannot offer a "second best" solution for professionals.'

Launched in June, the J4 is one of Nikon's latest CSCs



# Fujifilm X100T

The third generation of **Fujifilm's** much-loved **X100** series brings improvements to operation and handling

## Advanced hybrid viewfinder

The X100T can now show manual focus aids in the optical viewfinder, including magnified and 'peaking' views.

## Revised controls


The X100T's reworked control layout includes  $\pm 3$  stop exposure compensation and 1/3 stop aperture setting.



The X100T has a substantially revised rear panel, with a layout that closely resembles Fujifilm's compact system cameras

## At a glance

- 16.3-million-pixel, APS-C-sized X-Trans CMOS II sensor
- Hybrid optical / electronic viewfinder
- 35mm equivalent, f/2 fixed lens.
- Built-in Wi-Fi for connection to a mobile device
- Traditional analogue controls
- ISO 100-51,200 (expanded)
- 1.04-million-dot LCD screen
- RRP £1,099.99

 FOUR years ago, Fujifilm launched the X100 – a premium compact camera with an APS-C sensor, fixed lens, analogue control dials, and an innovative 'hybrid' viewfinder, all wrapped up in a classic rangefinder-style design. The second-generation X100S added a new sensor and processor and substantially improved operational speed, and instantly became one of the most desirable models on the market.

Fujifilm's third generation in the X100 series, suffixed 'T' for 'Third', retains the X100S's key imaging components, including the tried-and-tested 16-million-pixel X-Trans CMOS II sensor, Fujinon 23mm f/2 lens and EXR Processor II. The main changes are an updated viewfinder and a raft of usability improvements, bringing the design and shooting experience more into line with the company's X-system compact system cameras.

The X100 series uses a unique optical / electronic viewfinder, which allows framelines and exposure

information to be displayed in the optical viewfinder. The X100T adds an 'electronic rangefinder' view, which blanks off the lower-right corner of the optical viewfinder, and projects into it a magnified electronic viewfinder display of the subject for precise focusing. This focus region can be moved around the frame to deal with off-centre subjects, and various alternate focusing aids used. The camera now also shows real-time parallax correction of the image framelines during manual focusing, in contrast to the older models that only showed corrected framelines when the shutter button was half-pressed.

The other main changes concern the physical controls. The aperture ring now works in third-stop increments rather than whole stops, and the exposure compensation dial gains an expanded range of  $\pm 3$  EV. The rear controls are also significantly revised, with a vastly improved four-way controller

and rear dial, and no fewer than seven user-customisable buttons. The LCD has been updated to a 3in, 1.04-million-dot panel.

The X100T also adds built-in Wi-Fi for connection to a mobile device, allowing both remote control of the camera and easy image sharing. An electronic shutter offers speeds up to a staggering 1/32000sec, which should enable shooting wide open in full sunlight for shallow depth of field. A new 'Classic Chrome' film simulation mode is designed to deliver 'muted tones and deep colours', and movie mode gains more manual exposure controls and frame-rate options.

Overall, the X100T looks like it should be very desirable indeed. The X100S was an excellent camera, and the 'T' adds a range of improvements that iron out its remaining handling quirks. This promises to make it even more attractive to photographers as a serious, practical tool.

## Sigma dp1 Quattro

 SIGMA has announced the second in its 'Quattro' range of fixed lens compact cameras, which use the latest-generation Foveon sensor. The dp1 has a 28mm equivalent f/2.8 wideangle lens, but is otherwise identical to the existing dp2 model that has a 45mm equivalent lens. Sigma has also introduced the rather bulky LVF-01 LCD viewfinder hood, designed to fit on the Quattro models and turn the LCD screen into an eye-level viewfinder.





# Panasonic Lumix DMC-GM5


Panasonic has taken last year's miniature GM1, added a built-in electronic viewfinder and refined the control layout

## At a glance

- 16-million-pixel, Four Thirds sensor
- 1.66-million-dot LCD viewfinder with 0.46x magnification
- Uses micro four thirds lenses.
- Built-in Wi-Fi for remote control and image sharing
- RRP £769 with 12-32mm lens: £1,049 with 15mm lens



Despite the addition of the electronic viewfinder, the GM5 is still impressively small and barely larger than the GM1

 LAST year Panasonic impressed us with its tiny GM1 – a compact system camera barely taller than its micro four thirds lens mount. With the new GM5, it has added an electronic viewfinder and improved the control layout, while barely increasing the size. The result is the smallest camera on the market with both interchangeable lenses and a built-in EVF.

Instead of the GM1's fiddly rear dial, Panasonic has used the clickable thumbdial found on many of its previous models. This is used to change exposure settings, and clicking it inwards cycles its function. This should be a big improvement for users who like to change settings shot-by-shot.

The second main addition is the electronic viewfinder, which is placed

range-finder-style in the upper left corner. It's impressively high resolution, but pretty small – a necessary compromise for keeping the body this compact. As usual it can display a wide range of exposure information.

The GM5 retains the GM1's fixed rear touchscreen, which gives quick access to secondary functions. It's also possible to specify the focus area by tapping the screen when shooting with the LCD.

Overall the GM5 looks like it will be a lot of camera in a very small package, competing almost as much with 1in sensor compact cameras as with other small compact system cameras. It's also likely to be extremely attractive to existing users of larger SLR-style micro four thirds cameras, as an ultra-portable second camera.



## Sigma discusses its 150-600mm lens designs

Lens maker also considering optics for high-end compact system cameras

SIGMA has revealed why it's making two different versions of its new 150-600mm f/5-6.3 DG OS HSM lens. At Photokina, AP discussed the new models with Sigma CEO, Kazuto Yamaki.

'When we decided to replace the 150-500mm, we wanted to make a lens that was relatively small and light, but of higher optical quality,' said Yamaki. 'But we realised that we couldn't do both at once, so decided to make two different lenses.' One is labelled 'Sport', and the other, 'Contemporary'.

'The Sport lens is larger and heavier, because we've minimised chromatic aberration, especially at the 600mm end. To do this, we needed to make the front of the lens large and use special glass elements.' This means the 'S' lens should give higher optical quality than previous ultra-telephoto zooms.

The Sport version also has a specially designed zoom mechanism. 'We asked photographers to show us how they use these lenses, and saw that some prefer to use the zoom in a push/pull fashion, rather than by rotating the ring.' The lens has therefore been

specifically designed for this, with a specially shaped front barrel for better grip.

Sigma also designed a zoom lock that engages at any of the marked focal lengths. 'Photographers use these lenses to shoot birds and aircraft, and zoom creep [the lens retracting under its own weight] can be a problem. So we designed the lens so it can be locked at different focal lengths,' said Yamaki. There's a safety mechanism built in: an impact on the front of the lens will release the lock, as will a sharp twist of the zoom ring.

Yamaki also discussed the increasing popularity of high-end compact system cameras: 'There are many advantages [to CSCs]. But the market isn't yet stable; new cameras tend to sell very strongly for three months, then demand drops.'

These systems also bring specific lens design problems: 'There are technical challenges with making high-speed lenses which autofocus well for video.'

Despite this, he sees premium CSCs as a sector for Sigma to target: 'We want to provide lenses for these customers.'



### Electronic viewfinder

The GM5 is the world's smallest interchangeable-lens camera with a built-in EVF.

## Leica X

**Michael Topham** finds out how the **Leica X** makes a distinction from its predecessor – the X2



### Handgrip

The optional handgrip allows the attachment of three different sizes of finger loop. It's designed to make the camera easier and safer to hold when used single-handed.

### Build quality

The camera has the strong, robust build quality we've come to expect from Leica, which manufactures the 'X' from its Germany factory.

### At a glance

- 16.2-million-pixel APS-C CMOS sensor
- ISO 100-12,500
- 5fps continuous shooting
- Contrast detect 11-point AF system
- 3in, 921k-dot LCD
- 2.4 million-dot clip-on EVF available (£400)
- Full HD 1920x1080-pixel video at 30fps
- Price £1,550



### Visoflex viewfinder

Slides on and attaches via the camera's hotshoe. It tilts and swivels and features a built-in sensor so it can detect when it's raised to the eye.

### Aperture control

Manual control of aperture is taken using this dial on the corner of the top-plate, which is suitably positioned for adjustment with the thumb.

Among the flood of new cameras to be announced at this year's Photokina expo was the Leica X (Type 113) – the manufacturer's latest flagship, fixed-lens compact. It's intended to sit above the newly announced X-E, which is a cosmetically refreshed version of the two-year old Leica X2. Acknowledging feedback from customers for a faster lens, the Leica X improves where the X2 left off with a fixed Leica-Summilux 23mm f/1.7 ASPH optic (equivalent to 35mm). This is made up of a construction of 10 elements in eight groups, two elements of which are the aspherical type.

In addition to being faster, the lens features a minimum focus distance of 20cm, while the camera uses the contrast-detection method of autofocus, with the option to focus manually by twisting the focus ring past its autofocus setting.

Though it's the lens that's clearly the standout feature, the Leica X's APS-C format CMOS sensor comes with a 16.5-million-pixel resolution, effective to 16.2 million pixels. It supports an ISO range of 100-12,500 like the Leica T,

## Plethora of Leica gear

The film-based M-A is among a host of new releases

LEICA used Photokina to unleash the M-A, a film-based rangefinder that dispenses with electronics in a move designed to mark 60 years of its famous M cameras.

Based on the specification of the Leica MP, the Leica M-A (Type 127) comes in a hand-built metal body, in a choice of silver-chrome and black-chrome finishes. A box of Kodak Tri-X 400 black and white film is included in the kit, which is due out in October at £3,100.

Leica has also unveiled 'an entry-level' version

of its S medium-format camera, in the shape of the 37.5-million-pixel Leica S-E (Type 006). Out now, priced £12,480, it includes a 30 x 45mm Leica Pro Format imaging sensor and a body built to protect it from dust and moisture.

Leica has also announced the 2015 launch of a new version of its flagship S camera (Type 007), boasting 4K video capture, plus a new imaging sensor and Maestro II processor.

Touted features include a faster 3.5 frames-per-second still image burst rate, quicker



**Due out next month, the D-Lux compact is the first D-Lux to offer integrated Wi-Fi functionality**

autofocusing and predictive AF.

The S also includes a built-in GPS module, new 'dual-axis' spirit level, wireless connectivity and a 3in (921,600-dot resolution) screen. The new S is due out in spring, priced £18,720.

Designed for travel, wildlife and sports photography comes the new Leica V-Lux,



The Leica X's LCD is an improvement on the X2's 230k-dot screen



and much like its CSC cousin, it is compatible with the manufacturer's 2.4-million-dot T Visoflex clip-on viewfinder. The 3in screen sees an upgrade too, up from 230k dots on the X2 to a more fitting, but not class-leading, 921k-dot resolution.

Other important features to note include a shutter speed range of 30secs-1/2000sec, Raw and JPEG support, continuous shooting at 5fps for up to seven shots and the use of Leica's BP-DC8 rechargeable lithium battery, which is claimed to have a stamina of 350 shots.

## First impressions

As expected from the Leica brand and from a compact with an asking price of £1,550, the build quality and finish of the 'X' is sublime. The pair of metal top-plate dials that offer control of aperture and shutter speed offer reassuring clicks as they're rotated, and the on/off switch that's suitably positioned for control with the index finger doubles up to control single and continuous drive modes. The focus ring has more resistance than we'd

expected, but notches positively into place to activate autofocus, and by removing the front ring it allows the attachment of a lens hood, filters via a 42mm filter thread, or use with digiscopes for wildlife photography.

Two of the most noticeable differences over the X2 is its size – it has grown to be larger and heavier – while at the rear, the screen provides a crisper and more detailed view. Meanwhile, compared to one of its closest rivals – the Fujifilm X100T – its lens is more bulky and protrudes further from the body.

The clean, two-tone finish of the silver 'X' over the all-black version would be our first choice and from our brief hands-on it felt best raised to the eye with the Leica T Visoflex EVF attached. This does, however, mean the price increases to close to £2,000.

Our hands-on experience revealed that the Leica X is a leap in the right direction from the X2, albeit without any revolutionary technological advancements. We're hopeful we will bring you a full review of the Leica X in the next few weeks.

The Leica M-A is a 'purely mechanical' rangefinder

boasting a DC Vario-Elmarit 25-400mm (equivalent) f/2.8 zoom, 1in imaging sensor and a claimed 12fps burst rate. The £925 model also sports a tilting 3in LCD and an OLED EVF.

In November the latest D-Lux compact is due to arrive, with a 24-75mm (equivalent) f/1.7 lens and a



micro-four-thirds sensor. Announced days after Panasonic's similar £799 version (the LX100) the £825 D-Lux has Wi-Fi and 4K video shooting.

## Cameras must appeal to younger buyer, says Pentax

Photo industry must do more to tempt new photography fans away from their phones



CAMERA brands need to do more to attract a wider demographic if they are to stay successful.

A new generation of photographers are turned off by the button-strewn black boxes that dominate the ranges of most brands.

That's the view expressed by Jonathan Martin, general manager, Ricoh Imaging UK (pictured above).

'The desire to create and share is more widespread with young people today, and photography is a major part of that,' explained Martin when we caught up with him at Photokina.

'Everyone is taking pictures on their phones, but not enough of them are taking that next step into a camera shop to buy a proper camera. We need to do more to tempt them by offering cameras that not only provide that step-up in image quality but are more visually appealing and easier to use.'

Martin was standing next to the centrepiece of the Ricoh stand, a huge display of 120 multi-coloured Pentax K-50 DSLRs suspended under a wall of water, designed to demonstrate both the weather-resistance of the camera as well as the

unequalled range of colour combinations that it comes in.

The main attraction on the Ricoh stand, however, was not the K-50 but the radically styled new Pentax K-S1 DSLR, a camera that demonstrates perfectly how the company is trying to woo a younger buyer. With its row of flashing LED lights built into the handgrip (green for stills shooting, red for video), its diminutive footprint and stylish backlit mode dial on the back, it looks like nothing yet seen on a DSLR, and that's the point.

'The K-S1 looks quite futuristic,' says Martin. 'It probably won't appeal to the traditional AP reader but it might to their kids and grandchildren, who are probably taking more pictures than they are.' The K-S1 comes in a choice of 12 colours; he expects the white one to be the best seller.

But he is also at pains to point out that behind the colourful exteriors, Pentax also offers a higher spec for the money than rivals. 'The entry-level K-S1, for example, offers a user-selectable AA filter simulator, 100% viewfinder and 5.4fps, and Pentax is still the only DSLR brand to offer weather-proofing virtually throughout the range.'



Ricoh's stand showed the multi-coloured K-50's weatherproofing

# Samsung NX1

Among all the new products at Photokina 2014, is the **Samsung NX1** the most exciting of all? **Andy Westlake** looks at this groundbreaking camera



## SLR-like design

It's a similar size and shape to an enthusiast DSLR, but the NX1's body is slimmer due to the absence of a reflex mirror.

## Tilting touchscreen


The Samsung NX1's 3in 1.04-million-dot Super AMOLED screen is touch sensitive, and tilts 90° up or 45° down.

## NX system lenses

Samsung's growing range of lenses includes the unique NX 16-50mm f/2-2.8 S ED OIS, as well as a new premium NX 50-150mm f/2.8 S ED OIS telezoom.

## At a glance

- 28.2-million-pixel APS-C BSI CMOS
- 2.36-million-dot OLED viewfinder with 0.7x magnification
- Resistant to dust, and water
- 4K video recording HEVC compression
- Magnesium-alloy build
- ISO 100-51,200 (expanded)
- 1.04-million-dot tilting touchscreen
- RRP £1,299 (body only)

 PHOTOKINA 2014 brought us an array of exciting new cameras, from large-sensor zoom compacts to top-end SLRs. But one of the real stars of the show came from a less likely stable – the Samsung NX1.

The NX1 is a high-end compact system camera that's designed to appeal to advanced enthusiasts. This places it in the same bracket as current standout cameras like the Fujifilm X-T1 and Olympus OM-D E-M1. But on paper, the NX1 offers the most impressive feature set of the lot.

Let's just look at the headline spec. The NX1 has a 28-million-pixel APS-C CMOS sensor, with a hybrid autofocus system that includes phase detection elements arrayed across almost the entire frame. It can shoot at 15 frames per second with continuous autofocus, and with a 70-frame JPEG buffer. It also joins a select group of cameras that offer video recording at 4K resolution.

For viewing, the NX1 incorporates a large 2.36-million-dot electronic viewfinder, a 3in Super-AMOLED tilting

touchscreen, even a top-plate LCD panel of the type normally reserved for enthusiast DSLRs. The camera's body is made of magnesium alloy, and is dustproof and splashproof. Naturally Wi-Fi with NFC is built-in, but Samsung has also added Bluetooth to give easy setup with a range of devices.

This is all pretty mouthwatering stuff, with the NX1 out-gunning the other top-end APS-C announcement at Photokina, the Canon EOS 7D Mark II, in terms of specification. Samsung believes that this camera will be a game-changer for the industry, and it's easy to understand that enthusiasm.

## First impressions

THE NX1 sees Samsung aiming higher than it ever has before, offering a true top-end model to rival cameras such as the Olympus OM-D E-M1 and Fujifilm X-T1. On paper it's a startlingly impressive camera, and one that looks worthy of serious attention. Samsung's

## Sensor and image processor

The NX1 is based on a completely new sensor which is the first APS-C sized unit to employ back-side illumination (BSI) technology. Samsung says this increases sensitivity, so that each pixel can record as much light as those on its previous 20-million-pixel sensors. In principle the technology also reduces lens shading effects. The available sensitivity range runs from ISO 100 up to ISO 25,600, or ISO 51,200 in extended mode.

The sensor includes no fewer than 205 phase detection elements for autofocus. These work in concert with

biggest problem to date has been one of brand perception, and convincing potential buyers that it's a 'proper' camera maker. The NX1 might just change all that, if its real-world performance matches the promise of its astonishing specification.





This cut-in-half NX1 was on show at Photokina, revealing the camera's internal layout



209 contrast detection elements, 153 of which are cross-type, sensitive to both horizontal and vertical detail. Samsung claims the system can focus in just 55 milliseconds and track moving subjects while shooting at 15fps. It can also operate during movie recording. Our initial impressions from trying the NX1 at Photokina are positive; it focused quickly and decisively in Samsung's pretty well-lit demo area.

Image processing employs the DRIME V, which uses a multi-core processor to achieve speeds 2.8x faster than its predecessor. Like the sensor, Samsung says it's more power-efficient than previous designs, which helps allow a battery life of 500 shots per charge by CIPA standard testing – unusually high for a compact system camera.

## Build and handling

The NX1 resembles a mid-size SLR in terms of design, with a central housing for its electronic viewfinder, a prominent handgrip, and a body that's peppered with buttons and dials. It feels pretty

solid in your hand, although some of the controls feel a bit less substantial than those on its most obvious rival, the Canon EOS 7D Mark II.

One nice touch is a toggle lock on the exposure mode dial. On the other hand, the buttons for AF, metering, white balance and ISO are all rather small.

## Video

Samsung is keen to stress that the NX1 is equally capable of shooting video as well as stills. Its 4096 x 2160 pixel-resolution 4K video is encoded using the space-efficient H.265 codec, and can be recorded either to the camera's SD card or an external recorder.

## Accessories

Samsung has also announced a raft of accessories for the NX1 which reveal the full extent of its ambitions. The high-power ED-SEF580A flash unit has a maximum guide number of 58, and the ED-VGNX01 vertical grip replicates all of the NX1's main controls for portrait format shooting.

# Sony to take on Canon and Nikon

Sony Japan reveals a masterplan it hopes will pull photographers away from DSLR systems



SONY has outlined plans to shake off what it claims is a general perception that compact system cameras are 'inferior' to DSLRs. And the firm has pledged to continue developing new technology and lenses in a bid to tempt photographers away from their established Canon and Nikon systems.

One technology that Sony hopes will help to win over any detractors is 4D Focus – which it describes as a 'rapid' AF autofocus system with a wide horizontal, vertical coverage, and 'high predictive precision'.

4D Focus is used in the company's Alpha 6000 CSC model, for example.

AF was one of the biggest drawbacks in the early days of CSCs, despite their success in Asian markets attributed to their small size, explained Yoshiyuki Nogami (pictured above), senior general manager at the marketing division of Sony Japan's Digital Imaging Business Group.

Today, mirrorless cameras can – at a given price point – deliver the same image quality as SLRs

can, Nogami told AP.

He called for more market 'education' to help to change the photography world's perception of CSCs.

'Our point is that we want to get rid of a general image that mirrorless is a bit inferior to an SLR...'

Nogami said Sony has found it relatively easy to persuade consumers to upgrade from compacts to CSCs, but admitted: 'Shifting from Canon and Nikon to our full-frame mirrorless is a challenge because they [photographers] have to get rid of their lenses if they want to completely shift.'

One solution is building a range of Sony CSC lenses.

Nogami agreed there is room to develop different levels of lenses within each Sony system, even an entry-level lens for the Alpha 7, for example.

He explained, however, that lens development takes time. 'It's not easy – more difficult than developing a camera body.'

For the full interview, visit our website at [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



Nogami says the Alpha 7-series boosted the image of CSCs among professionals

# Lenses

In among the flurry of headline-grabbing camera launches at Photokina, plenty of lenses were announced too. We take you through them all here.

## Canon

Canon showed up with three new lenses. The EF-S 24mm f/2.8 STM is a 'pancake' prime for APS-C SLRs, on which it will give a 38mm equivalent angle of view. The EF 24-105mm f/3.5-5.6 IS STM is a mid-range image-stabilised normal zoom for full frame SLRs and like the 24mm, it has a stepper motor for silent focusing during movie recording. Finally, the EF 400mm f/4 DO IS II USM is a professional telephoto that uses Canon's diffractive optics; compared to the previous version it's been redesigned to reduce flare. The lenses will cost £179.99, £479.99 and £6,999.99 respectively.



## Olympus

The latest addition to Olympus's top-end line, the M.Zuiko Digital ED 40-150mm f/2.8 PRO is a fast 80-300mm equivalent

optic that's weather-sealed to match the OM-D E-M1. It'll retail for £1,299, or £1,499 in a kit with the matched M.Zuiko Digital 1.4x Teleconverter, which will cost £299 on its own.



## Sigma

Sigma unveiled not just one, but two ultra-telephoto zooms with near-identical specs. The Sigma 150-600mm f/4-5.6 DG OS HSM | C and Sigma 150-600mm f/4-5.6 DG OS HSM | S are variants on the same design, with the larger, heavier and more expensive (£1,560) 'S' version offering higher optical quality. It's an interesting approach, but we're concerned it could be confusing to buyers.

Sigma also revealed the £260 1.4x TC-1401 Teleconverter and the £330 2.0x TC-2001 Teleconverter, which are weather-sealed to match 'S' series lenses. Last but not least, the Sigma 18-300mm f/2.5-6.3 DC Macro OS HSM | C is a 27-450mm equivalent superzoom that offers 1:3 macro for £499.99. A matched 72mm achromatic two-element close-up lens will give 1:2 magnification, with an RRP of £49.99.



## Fujifilm

The XF 50-140mm f/2.8 R LM OIS WR is a fast image-stabilised telephoto zoom. Offering weather sealing and a 75-210mm equivalent range, it will cost £1,249. It's joined by the XF 56mm f/1.2 R APD, a £1,099 version of the existing 56mm lens with an apodisation element added to give smoother background blur.

## Samyang

The Korean budget lens maker showed its upcoming 50mm f/1.4 AS UMC photo lens, which unusually will be going on sale after the movie version of the same lens: the £479 50mm T1.5 AS UMC. It also announced a 12mm f/2.8 1:2.8 ED AS NCS Fish-eye lens for full-frame cameras.



## Tamron

Arguably the most interesting lens at Photokina was the Tamron SP 15-30mm f/2.8 Di VC USD. It's the first fast f/2.8 wideangle zoom for full-frame SLRs to include optical image stabilisation; it also includes a silent Ultrasonic Drive focus motor. Pricing is not yet available.



## Leica

Leica has announced a complete revision of its 'budget' M-mount Summarit lens line-up. The Leica Summarit-M 35mm f/2.4, Summarit-M 50mm f/2.4, Summarit-M 75mm f/2.4 and Summarit-M 90mm f/2.4 feature new optics with marginally faster apertures than their predecessors, and a new cosmetic design. Prices range from £1,250 to £1,500.



## Panasonic

Panasonic's two new lens announcements were relatively low profile. The Lumix G Vario 35-100mm f/4-5.6 ASPH OIS is a compact telephoto zoom that's specifically designed to match the GM1 and GM5 cameras, and offers a 70-200mm equivalent view. Meanwhile, the Lumix G 14mm f/2.5 II ASPH is a cosmetic redesign of the existing 28mm equiv wideangle pancake prime. Prices are £319 and £349 respectively.



## Nikon

The AF-S Nikkor 20mm f/1.8G is a fast ultra-wideangle prime for full-frame SLRs. With a silent-wave motor for autofocus, it has an RRP of £679.



## Samsung

Designed to complement the NX1 compact system camera, the Samsung NX 50-150mm f/2.8 S OIS is a fast 75-225mm equivalent zoom that includes optical image stabilisation and an i-function button. The company also revealed an upcoming NX 300mm f/2.8 S ED OIS telephoto prime.

## Plans revealed for future lenses

Sony, Fujifilm, Olympus and Leica unveil updated roadmaps for new lens releases

SONY plans to have a total of 13 full-frame, E-mount lenses by next spring, and aims to expand the FE line to 20 in 2016.

Speaking at Photokina, Shigeki Ishizuka, president of Sony's Digital Imaging Business Group, announced four lenses that are under development.

These are the Distagon T\* FE 35mm f/1.4 ZA; FE 90mm f/2.8 Macro G OSS; FE 24-240mm f/3.5-6.3 OSS; and FE 28mm f/2.

They are expected to arrive from March 2015, apart from the 24-240mm, which should arrive in February.

The firm has pledged to continue developing new technology and lenses, in a bid to tempt photographers away from their established Canon and Nikon systems (see page 13).

Fujifilm plans to launch four more X-series lenses in 2015, including a 16mm f/1.4. The firm confirmed that the other three lenses will be a XF 16-55mm f/2.8 R WR; a XF 90mm f/2 R and a XF 140-400mm f/4-5.6 R LM

OIS WR zoom. The two WR lenses will be weather-resistant for use on the X-T1 camera body.



Olympus has revealed headline specifications for its next two 'Pro' lenses, designed to complement the OM-D E-M1.

These will be a 7-14mm f/2.8 wideangle zoom, and a 300mm f/4 telephoto prime. Both are due to be released next year.

Leica has confirmed the 'January 2015' launch of a pair of new lenses for its T-system: the 11-23mm f/3.5-4.5 Super-Vario-Elmar-T ASPH; and 55-135mm f/3.5-4.5 APO Vario-Elmar ASPH. They are due to cost £1,350 each.



Fujifilm was showing mock-ups of all of its upcoming lenses at Photokina, including this XF140-400mm f/4-5.6 R LM OIS WR



## Sony

Photokina saw the launch of the Sony FE 16-35mm F4 ZA OSS Vario-Sonnar T\* optically-stabilised wideangle zoom, which has an RRP of £1,289 and completes the f/4 lens range for the A7 series full-frame compact system cameras. Also on show was the Sony FE 28-135mm f/4 G PZ OSS, a £2,379 cinema lens announced at IFA the previous week. Video-optimised features include silent motorised zoom and geared rings to control aperture, focal length and focus distance.

## Zeiss

The German purveyor of fine glassware announced two new optics. The frankly immense Zeiss Otus 1.4/85 is the second of the company's 'no compromise' manual focus lenses for high-resolution full-frame DSLRs, while the Zeiss Distagon T\* 1.4/35 ZM is a fast prime for the Leica M mount. Prices are £3,429 and £1,680.



# Accessories

From super-fast memory cards to a Light Blaster projector, Photokina was the stage for a host of novel photographic add-ons

## Sony announces accessories for Alpha camera range

AFTER consolidating its Alpha camera range, Sony is now bolstering its offerings by announcing a range of accessories, including an XLR adapter kit, which will bring the ability to record high-quality sound with an external microphone input. The Sony XLR-K2M and included Sony ECM-XM1 shotgun microphone are compatible with all multi-interface Alpha-series cameras, as well as the RX10 camera. Included in the Photokina announcement, the Alpha series also gets a new external flash unit, namely the Sony HVL-F32M. With a Guide number of 32 @ ISO 100, the F32M is a powerful external flash relative to its compact size and it features a built-in diffuser, bounce structure and wide panel. This unit is lightweight and according to Sony, designed to be dust and moisture resistant for use under a range of conditions.



Capture more professional sounding audio with the Sony ECM-XM1

## Ztylus' most ingenious cameraphone accessory ever?

DESIGNED based on an old Russian analogue film camera, the ZIP Ztylus case, created by inventor Tim Hsu, is a phone case-cum-lens holder for smartphones, and it rocks. Utilising a revolver-style design, the ZIP houses your phone and features a mount on the rear for placing a 4-in-1 lens attachment. The RV-2 Revolver comes with the case and houses a circular polarising filter, a wideangle lens, a super-micro lens and an extreme fisheye lens, all made from quality glass. The Ztylus was one of the most exciting accessory products we saw at Photokina and we will be featuring it in more depth soon. Available to buy from Ztylus.com.



## SanDisk and Lexar announce world's fastest new cards

'WORLD'S fastest' was the trend phrase at Photokina with both SanDisk and Lexar announcing benchmark-busting memory cards.

Lexar's latest cards have been designed to handle the demands of large file capturing and transfers, as image resolution, burst modes and video capabilities inevitably expand. Available in capacities of 32GB and 64GB, the new 2000x SDHC/SDXC UHS-II cards are super-fast, with stated read transfer speeds of up to 300MB/s, so should be ideal for working with full HD, 3D, 4K video and high-resolution stills. An optional SD UHS-II USB reader for both cards will further accelerate workflow. Lexar also announced a 1000x card range for less-demanding requirements in capacities from 16GB to 256GB. Available this autumn.

Meanwhile, along with its new 512GB Extreme Pro SDXC U3 card, SanDisk has also announced the world's fastest card. The 120GB Extreme Pro CFast 2.0 is the fastest memory card in the world if SanDisk's stated speeds of 450MB/s (read) and 350MB/s (write) are replicable outside their labs. It is also designed to be durable in the face of extreme shifts in shock, temperature, and vibrations. But the best part is, it features a pin-less design minimising wear and tear from repeated use. At present only Canon and Arri make devices that can get the most out of the card, but more manufacturers will surely follow.



The fastest card of its kind, capable of up to 450MB/s read speeds





## Impossible Project's special edition round frame Polaroid film

◀ POLAROID film champion Impossible Project has created a special edition round frame instant film paper that's designed for Polaroid 600 cameras, and showed it off for the first time at the Photokina show.

The black & white film uses a newly developed emulsion, which Impossible Project claims will create rich tones with a high level of detail. Single and triple packs of the paper are available to purchase online now for £17.50 and £45 respectively – all you need to do is go to the website at [shop.the-impossible-project.com](http://shop.the-impossible-project.com)

## Top-of-the-range A3 printer from Epson

✓ FOLLOWING an early September announcement, Epson showed off its brand new SureColour SC-P600 A3 printer, a fast and top quality option for producing fine prints in the studio or office. This new top-of-the-range printer is designed to make the most of Epson's new nine-colour UltraChrome HD and Vivid Magenta ink to replicate the performance of professional printing services in

your own working environment, making it an ideal solution for semi/professional photographers as well as visual creative agencies and architects. Epson claims that its UltraChrome HD inkset can reproduce a wide colour gamut and a class-leading maximum density of 2.84 (DMax). Wireless connectivity including print from cloud support adds to this device's productivity credentials. Available now.



The Light Blaster is a great solution for generating creative lighting effects

## Is that a flashgun? No, it's a 'Light Blaster'

◀ ONE OF the standout products on show at the Enjoy Your Camera stand, the Light Blaster Slide Projector combines an external camera flash unit and a lens to make a portable slide projector, which can create some stunning and unique visual elements for portrait shots. Designed for use with Canon EOS mount lenses, although adaptors

are available for other mounts, the Light Blaster is compatible with standard flashguns and can create a potentially limitless number of lighting effects as slides can be created DIY-style using the Creative Kits (sold separately) or purchased online. The Light Blaster is available to buy now from [www.enjoyyourcamera.com](http://www.enjoyyourcamera.com) for around €100.



Epson's new SureColour SC-P600 A3 printer is designed to deliver high quality prints in studio





# Viewpoint Tony Kemplen

What do you do when you want to use a film camera for which there is no longer any film? It's time to re-spool, says **Tony Kemplen**, as he brings a Kodak Brownie Flash 20 back to life

I love the 1950s design of this camera, which is dominated by an enormous built-in flash reflector. With its retro look, the Brownie Flash 20 appeals to both camera collectors and those in search of '50s memorabilia, so the prices tend to be a little higher than for similar, less glamorous models. I found mine in an 'antiques centre' (aka junk shop) in Norwich and paid £12 for it, complete with a cream coloured faux-leather case.

As post-war austerity faded away, and colour photography became more affordable, the market for simple but reasonable quality cameras really took off. Manufacturers were keen to introduce 'idiot-proof' features to reduce the chances of disappointing results.

So while, in essence, this is an eye-level box camera, it does have a few minor sophistications that raise it above the minimum. There are three apertures, and three focus zones, together with a wind-on system that doesn't require you to use the red window, other than to advance the film to the first frame. I've always found the red-window system pretty foolproof, but Kodak came up with a means whereby all you had to do was keep turning the wind-on wheel until it stopped, thus avoiding the need to squint at the little numbers on the backing paper. This is a feature normally associated with higher-end cameras, such as the Rolleiflexes, and



© TONY KEMPLER

**The flash reflector gives the Brownie its striking appearance – it takes a 22.5v battery**

I was surprised to find it on this cheap and cheerful model.

## Finding a film solution

An immediate obstacle to overcome if you want to use one of these is that like many Kodak cameras of that era, it uses 620 film; this is identical to 120 film, which is still widely available today, but uses a slimmer spool. The vast majority of 620 cameras will not accept 120 spools, so some way has to be found to get around this. The cheapest solution is to re-roll a film yourself, or failing that, re-spooled film can be found online. Any original 620 film you might come across is likely to be very much past its best, as it was last made in 1995. I opted for the DIY route, using some recently expired and cheap Fuji slide film.

I try to match the subject to the camera, and so Professor Jon's Flea Circus (left), a faithful rendering of a 1950s fairground sideshow, was a lucky find. Billed as the smallest circus in the world, I can highly recommend his showmanship. Worry not – his unhealthy skin tone is the result of slide film cross-processed in negative chemistry – not a flea-borne disease!



© TONY KEMPLER

**The mellow yellow vibe slide film cross-processed in negative chemistry**

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). You can also see more photos from the Coronet Viscount at [www.flickr.com/tony\\_kemplen/sets/72157633518635984/](http://www.flickr.com/tony_kemplen/sets/72157633518635984/)

## New Books

The latest and best books from the world of photography. By Oliver Atwell



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## Photographers' Sketchbooks

By Stephen McLaren and Bryan Formhals, Thames & Hudson, £29.95, hardback, 320 pages, ISBN 978-0-500-54434-1



IT'S RARE that we get intimate insights into a photographer's inner thoughts; a breed of artist who relies on the mystique of that ever-crucial (and over-discussed) decisive moment.

However, a few recent publications have gone some ways to undoing that by exposing the analytical thought behind the construction (or deconstruction) of an image. This volume takes things one step further. *Photographers' Sketchbooks* is a wildly fascinating look inside the thinking behind and construction of a variety of images. In many ways it attempts to dispel the myth of photographer as magician; a figure who picks up a camera and gets the golden shot. There's something fascinating about the crude sketches of Viviane Sassen or the beautiful paintings by Saul Leiter. This book demonstrates that the process of photography takes place well before a camera is even touched. ★★★★★

## Street Photography and the Poetic Image

By Alex Webb and Rebecca Norris Webb, Aperture, £19.95, softcover, 128 pages, ISBN 978-1-59711-257-4



AGAIN WE turn to Aperture following our *Larry Fink on Composition and Improvisation* review. Similarly, *Street Photography...* attempts to distil the creative approaches of some of the world's top photographers. Here, the focus is on street-photography team Alex Webb and Rebecca

Norris Webb, a pair whose colour work is never less than aesthetically vibrant and emotionally engaging. While the book addresses some practical issues, it deals largely with the philosophy of image-making; presenting the idea of photography as a kind of visual poetry. An expressive practice that must engage the mind and heart in equal measure. If you're seeking practical tips, perhaps you should look elsewhere, but this book certainly shines a light on the emotional level of photography. ★★★★★



# D810



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Image © Miss Aniela



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At the heart of the image **Nikon**





# Icelandic turf church

By Menno Schaefer

Nature photographer **Menno Schaefer** discusses his beautiful shot of one of Iceland's last-remaining turf houses. He talks to **Oliver Atwell**

**T**he thing I've always found about photography is that I'm kind of like a magpie. I love to make pictures of so many different subjects, including nature, landscapes, motorsports and portraits. That's lucky because I really enjoy travelling and experiencing new cultures and landscapes.

This picture was taken in August 2012 during a holiday to Iceland – a location I had been desperate to visit for a long time. It's a country that has so much to offer, not just if you're a visitor but also if you're a photographer. If you go on to Google image search and type in 'Iceland', you'll be overwhelmed by the countless images that pop up on your screen. There are so many sights to absorb and, if you're a keen bird photographer like me, you'll soon realise that the country has a rich bird population to photograph. In fact, my main motivation for visiting Iceland was the puffin population.

I had read a little about turf buildings and was also aware that there was one very close to the hotel in which we would be staying in Hofskirkja. This is actually an old peat or turf

church. There aren't many left in Iceland, so I knew I should photograph one if I had the opportunity.

The picture was taken in the evening, just before sunset, and as soon as I saw the beautiful golden light I knew I was in luck. As I'm sure you can see, the light is absolutely crucial for the image to be a success. The evening light has created good shadows across the ground and, perhaps more importantly, has highlighted the verdant grass. Another bonus is that the shadows have created depth within the image, revealing the bumps in the ground. Those are actually graves.

This was shot on a Canon EOS 5D Mk III, 24-105mm, 1/250sec at f/6.3, ISO 400. Before I took the final picture I walked around the church several times to determine the best angle to reveal all the little details. I was initially apprehensive to shoot it from this angle as I thought the backlight would be too harsh, but I needn't have worried. It was perfect for the scene.

Shooting from this angle was also a great benefit to the overall composition as I was able to include some of the graveyard in the background, as well as the mountains in the distance, and the sky. It brings necessary



© MENNO SCHAEFER

context in order to enhance the wonderful atmosphere of the overall scene.

This image is a great example of one of the key factors of photography: being in the right place at the right time. I revisited this very location during a second trip to Iceland. The key difference was that, this time, it was winter. I tried

taking the same picture from exactly the same angle but it was nowhere near as beautiful. The light and colours were so different, a result of the clouds diffusing the sun. Everything was so flat and the graves were largely obscured by snow.

When I returned home after my first trip, I showed this image to a lot of people. They



## Menno Schaefer

Menno Schaefer is a semi-professional photographer from Holland. He enjoys shooting a variety of subjects including landscapes, nature, portraits and motorsports. However, his favourite subjects are birds of prey. You can see more of his work at [www.500px.com/mschaeferfotografie](http://www.500px.com/mschaeferfotografie)





collectively said that it looked like a Hobbit house from JRR Tolkien's *The Lord of the Rings*. When I took the picture I wasn't thinking that at all. The one thing that kept running through my head was that this was, in many ways, a pure Icelandic image. When travelling around the country you begin to realise just how new it is, in terms of

a human presence. It seems almost fledgling. The church in this image is one of the oldest in Iceland, so for me the building represents real Icelandic history. I think the image also exudes a feeling of calm, which, as anyone who has visited the country will tell you, is one of the dominant feelings you pick up when travelling.

AP

## TURF HOUSES

Turf houses actually have a long and varied history that spans a large portion of the globe. There is evidence of their existence way back in the Iron Age. We also know that turf was used by the Romans in the construction of their walls and fortresses found in the northernmost regions of their vast empire. In countries such as Norway

and Scotland turf houses were constructed only by those who couldn't afford an alternative, while the people of Iceland, chiefs and peasants alike, utilised the material for a wide range of constructions, including churches, homes and stables. If you needed to stay warm, a turf house was without a doubt your best option.





## Colin Roberts

A specialist in landscapes and nature, Colin Roberts turned professional in 2005. He has received a number of awards for his nature images including International Garden Photographer of the Year and the Royal Horticultural Society's Photographer of the Year. To see more of his images visit his website at [www.colinrobertsphotography.com](http://www.colinrobertsphotography.com)



Soft, shadow-free light is ideal for woodland scenes

ALL PICTURES © COLIN ROBERTS

### KIT LIST

136



#### Ordnance Survey map

OS Landranger and Explorer maps indicate dominant tree types, so when you're out and about you can identify which woodlands are deciduous and will offer scope for capturing autumn colour.



#### Rucksack

When rambling through woodland and climbing over stiles, a dedicated rucksack is usually the most efficient way to carry your kit. Look for a design that has well-padded shoulder straps and is water-resistant.



#### Versatile tripod

Roots, stumps, uneven ground and restricted space are just a few reasons why I use a tripod with legs that can be positioned independently. I have both Benbo and Manfrotto models and have yet to find a woodland subject I've been unable to shoot.





# Autumn colour

With the landscape flushed with colour, **Colin Roberts** looks at how best to capture this magical period

**A**s the summer months draw to a close, the landscape starts to lose its shine, the last of the wildflowers fade from the hedgerows, and trees that were lush and green when they came into leaf begin to look dull and tired. But then nature moves on, and for a few weeks in October and November the countryside is once again flushed with colour as autumn takes hold.

## Timing

This is a stimulating time for photographers, and like others I'm drawn to capture the leaf colours – vibrant in the sun, or softer in the mist. I've probably taken more landscape photographs in autumn than in any other season, but over time I've refined my approach to help me get the best from this magical period.

The first signs of autumn are always tempting, when deciduous shrubs form pockets of colour here and there, and the fringes of trees begin



Pine trees in the mist during a wet autumn in the New Forest National Park



## ◀ Polarising filter

Use a polarising filter to enrich colour and cut the glare from fallen leaves and evergreen foliage, and also to deepen blue skies if you're shooting the wider landscape.



## ◀ Skylight filter

It's a good idea to protect your lens element with a skylight filter when working in woodland. Dust, small woody particles, and spots of moisture from damp foliage are common hazards.





Mist collects in hollows on damp autumn mornings and while it means colours are less dynamic, atmosphere is strong



## Autumn still-life

IF BAD weather puts paid to autumn landscapes, try selecting some colourful leaves for indoor work. Lighting is the key – but if you want a natural-looking image then you need nothing more than available daylight.

Soft light is always my preference for close-ups, so I recommend working by a large northerly-facing window to avoid any direct sun. In this image I evened-up the light by

placing a small reflector next to the Boston ivy leaves, on the opposite side to the window. I then sprinkled the leaves with water to enrich their colour and shot directly from above using a polarising filter on the lens.

Of course, in an image like this the elements are arranged to suit the composition, so avoid doing anything too neat or symmetrical if you want to preserve a natural look.

to turn yellow. But to capture the real spirit of the season it's important to wait until the colours are in full swing, when the displays of beech and oak reach their peak and there are multitudes of vivid leaves both overhead and on the ground.

Nobody can predict exactly when this will be, but my experience is that it usually happens in early to mid-November in southern England (earlier further north), so it pays to be patient and wait for nature to take its course.

### Light

A bright sunny day in autumn is inspiring, but it's important to be selective when shooting in these conditions. Direct sun often detracts from woodland scenes, causing a complicated mix of light and shade that looks unappealing. The only woodland images that really seem to work well on sunny days are those taken in clearings, where shafts of sunlight penetrate through and show the colour on the forest floor as well as in the surrounding trees. The fringe of a woodland can also offer potential, particularly if the rising or setting sun is able to sweep in and illuminate the trees from a low angle.

Diffused light, on the other hand, tends to offer more scope. It could be said that it is more user-friendly for autumnal images, offering shadow-free conditions that suit many aspects of woodland and



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➤ plant photography. On cloudy days, when contrast is at a minimum, feel free to wander through the trees capturing both the detail and beauty of the season without restriction.

## Weather

I don't often count rain as an important ingredient for landscape photography, but when it comes to capturing the hues of autumn it tops the bill. Probably nothing does more to enhance the strength of leaf colour than a dash of water. The foliage of many native trees is quite pale when dry, but becomes rich and vibrant when wet. What's more, a polarising filter will work to maximum effect on wet leaves, eliminating reflection and revealing the strength of their

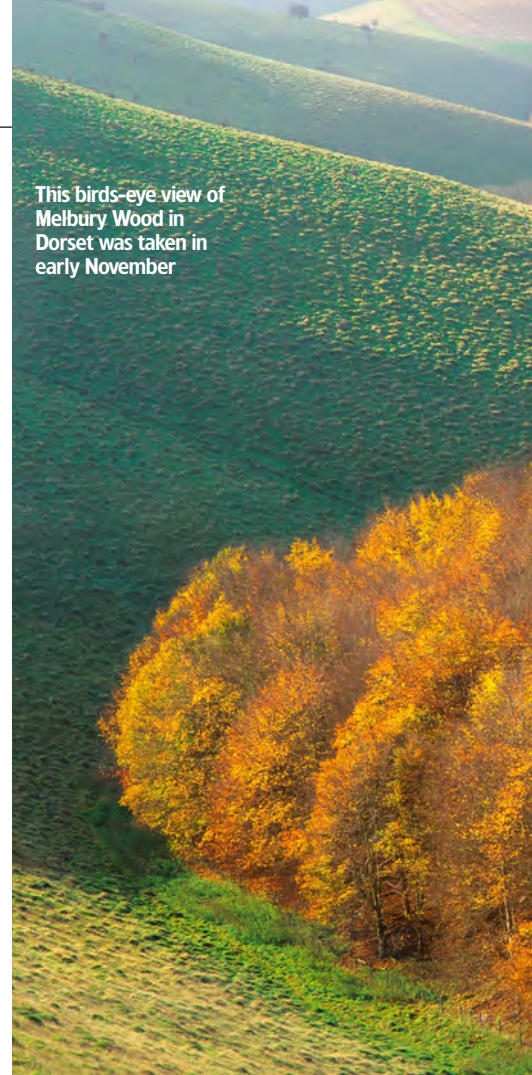
colour. A heavy dew has the same effect, so in dry spells it pays to set out early and capture the glow of the damp foliage.

Early risers can also benefit from morning mists, which become much more common at this time of year owing to the dampness of the air. And while it's true that misty air makes colours appear less vibrant, it also adds a powerful atmosphere to an autumnal scene. What's more, a soft and misty look always seems to be a natural fit for images filled with seasonal foliage.

## Composition

It can seem like there's no shortage of subjects when autumn reaches its peak, but amid all the spectacle it's important to keep working on the structure of your

This birds-eye view of Melbury Wood in Dorset was taken in early November



In this shot polarising and warm-up filters have been used to enrich the autumn colours of the leaves

compositions. In woodlands in particular, look for foreground interest such as mossy stumps or sprays of bright leaves, and make the most of fallen trunks which can be used as lead-in lines. The abundance of vegetation can make woodland images seem cluttered, so pick your viewpoint carefully – it's worth knowing that beechwoods are often free from undergrowth and so lend themselves well to clean compositions.

For more impact employ your zoom lens or a telephoto to frame your subject

## COLIN'S TOP TIPS



### Reflections

Use the reflective power of water to exploit autumn colour, shooting either in calm weather for a mirror-like reflection or breezy conditions for a more impressionistic look. The most vivid reflections of trees occur when they are side-lit, so visit your location early or late in the day.



### Into the light

For a dramatic seasonal image try shooting towards the light. Morning mists and seasonal colour mean autumn is a perfect time to try this technique. Position yourself so that you can mask the sun with a tree as this will help avoid lens flare and make contrast more manageable.



### Look up

Tree branches stand out in dark silhouette against their colourful foliage, so try isolating strong patterns in the woody framework. Make a feature of meandering boughs, and use a zoom to help crop the subject – an interesting detail can have as much impact as the broader view.





## A golden viewpoint

Most autumn woodland images are shot from under the trees as it's unusual to find a place with a bird's-eye view. But given the right location and some good light, there are few sights as impressive as an expanse of golden tree-tops stretching away below you.

This view of Melbury Wood in Dorset was taken in early November and gives an almost aerial perspective of a landscape dominated by native beech trees. It can be seen from a small lane which leads along Ashmore Down and gives a sweeping view to the west. The ridges of land folded one behind the other add a sense of depth, and a short telephoto is sufficient to isolate the view.

I recommend shooting the scene in clear weather around mid-morning (when this image was taken), so that the sun is just high enough to clip the tops of the grassy ridges to the left.

**LOCATION** Melbury Wood, 4 miles south-east of Shaftesbury on the B3081 in Dorset.

precisely and isolate the densest patches of colour. A leafy autumnal woodland looks much more impressive if you can exclude any patches of sky that are visible through the tree canopy.

### Colour enhancement

Whether done by filtration, white balance setting, or adjustments made post-capture, colour enhancement is a key tool when it comes to creating great autumn images. All these methods have their merits, and there's no reason why a mix of all three can't be

used for the same shot – the key is not to overdo the effect. I have a preference for field-based techniques, so I primarily use warm-up filters and find that an 81C is the ideal strength.

This filter does what it should, enriching nature's yellows and golds rather than changing them. But if you're shooting in the open landscape beware of the dulling effect it has on blue sky (or its reflection). I use a graduated version to help overcome this.

One other warming filter I use is the coral by Lee, which has a more pinkish tint that

suits dark orange and red foliage. When using any of these filters it's important to make sure your white balance setting is not left on auto, otherwise your camera will try to eliminate the warm-up effect that you're trying to create.

AP



### Look down

Search the woodland floor for interesting subject matter. It's a great place to find seasonal details. Look for colour contrasts such as red or yellow leaves scattered on vibrant green moss and study the exposed root systems of trees, which form interesting patterns among the leaves.



### Soft touch

For an atmospheric image try out a soft filter. For the best effect pick subjects that have a small amount of direct sun falling on them, and shoot towards the light – the filter will give a fine glow to the highlights. Pastel filters have a similar, but less intense, effect.



Shooting a forest scene with low-angled sun that sweeps in and illuminates the trees



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## LETTER OF THE WEEK

### To lens users...


I have a book published in 1903 entitled *Photographic Lenses*, by Conrad Beck and Herbert Andrews. At the beginning, they quote somebody called Fitzgerald. Headed 'To Lens Users, these lines', it says:

'Ah! make the most of what we yet may spend,  
Before we into Dust descend;  
Dust into Dust, and under Dust to lie,  
Sans Wine, sans song, sans singer and sans end!'

A taboo theme now, but I suppose the basic message is to get out and take photographs while you can – good advice, more than a century later.

**Mariane McKenzie, Northumberland**

**With perhaps a subliminal reminder to pack your blower brush –**  
**Nigel Atherton, Editor**



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### Faking it

I wonder, if Nikon had decided to put a phone in the D810, whether the 'smart device' magazines would have been running articles left right and centre about how you could do so much with a DSLR instead of an iPhone. I think not. So why are you devoting so much time these days to smartphones? Every week seems to bring more reviews of either the phones themselves or apps you can get for them.

Now I appreciate that they have improved greatly, but it doesn't alter the fact that they are at best equivalent to basic compacts in their functionality, and I sadly haven't seen you running any articles about those recently. If I'm interested enough to subscribe to a photographic magazine, I don't really want to see it being filled with articles about devices on which you can't even alter the shutter speed or aperture – though it seems that one of the apps reviewed in AP 20 September offers the chance

to simulate depth of field with selective blurring. Seriously, if you're happy to have things faked you should talk to my wife; I'm sure she'll tell you that the apparent end result bears no relationship whatsoever to the skills of the operator.

Then there's video. Honestly, if I want to read about it, I'll buy a specialist video magazine. I quite understand that it might be of use to professionals, but – and I've just checked to be certain – the cover of your esteemed organ still states that it is called *Amateur Photographer*. To use ultra-high frame rates in order to capture just the right moment is surely 'spray and pray' taken to its ultimate limit.

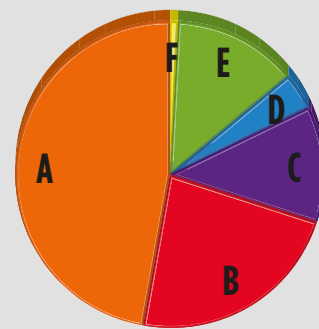
I buy your magazine because I'm interested in photography. At present you seem to be pushing any new trend that reduces it to the ease and convenience of a commodity, much like MP3 files have taken over music sales because they are easy, not because they offer good quality.

**Roger King, Essex**

**We write about smartphones and camera apps because most photographers have them, and use them when they have left their DSLRs and CSCs at home (the iPhone has been the most popular camera on Flickr for years). Not everyone replaces their camera every couple of years, unlike smartphones, which are generally on short-term contracts, and there's quite a lot to say about them.**

**We write about video because almost every new camera today offers it, and many of our readers are interested in learning about it. In fact, AP has at various times in its history covered both still and moving-image photography and was even called *Amateur Photographer & Cinematographer* for many years. However, we usually only dedicate 2-3 pages at a time to these niche subjects, so there are plenty of other things to read for those who aren't interested in them**

**– Nigel Atherton, Editor**



### In AP 14 June, we asked...

Is there still a need for high-end DSLRs with APS-C-sized sensors?

### You answered...

A Yes, not all of us need or want full frame	47%
B Yes, as they will be cheaper than an equivalent full-frame camera	23%
C No, the falling price of full-frame cameras means that they are not needed	12%
D No, the technology in more affordable DSLRs makes them less desirable	4%
E Maybe, it depends on the particular use	13%
F I don't know	1%

### What you said

'A Canon EOS-1D X may well be better in absolute terms than an EOS 7D Mark II, but it's three times the price. It also so happens that the reach advantage of APS-C assists sports and nature photographers'

'I have a full-frame DSLR for important pro jobs and to be able to use my collection of 35mm specialty lenses, especially in the wideangle category. Wideangles on APS-C-type sensors were always disappointing'

**Join the debate on the AP forum**

### This week we ask

When was the last time you shot a roll of film?

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### Guess the date



**Win!** Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 27 September issue's cover was from 27 November 1935. The winner is George Parapadakis from Buckinghamshire, who was the first correct answer out of the hat

## A return to the fold

My first camera was a Kodak Retinette bought in Kuwait in the late '50s. Others followed, and in the late '70s I bought what became one of my favourite cameras: the Nikon FE with MD-11 motor drive. I entered the digital age with a Nikon Coolpix 990, followed by the Nikon D80 in 2006.

Now, to the point. For the past couple of years or so, I have found that my enthusiasm for photography was waning; it was becoming a fag to lug around a DSLR and lenses. Towards the end of June, I spotted the all-new AP while in the supermarket for the weekly shop. Browsing through it, I liked what I saw and bought it (I have not been a buyer of photographic magazines for quite some time, not least because of the price). At first, it was a purchase every couple of weeks, then weekly, and I knew was hooked when I subscribed earlier this month and started looking forward to my Saturday-morning fix as it thudded through the letter box. Soon I was taking photographs again and more significantly, printing them.

In my view, there is something for everyone in the new AP. The amateur and pro portfolios are both inspiring and a reminder of the vast range of subjects that can

be found if one cares to look. I enjoy and learn much from Technical Support, Evening Class, and equipment reviews – and, of course, not forgetting Roger Hicks, who brings an esoteric slant to the craft. All this for £2.95 when many photographic/computer mags are around the £6 mark. If this is achieved by loads of ads in the magazine, so be it, although I must admit that I enjoy reading them. Many thanks for kick-starting the old photographic bug – and the Fujifilm X-T1 reviewed in that first issue arrived Saturday last!

**David Richards, Dumfries**

## Nikon 810 overload

I feel that Nick Pol (*Inbox*, AP 30 August) has highlighted some very strong points regarding the bombardment we have been subjected to from photography magazines regarding the Nikon D810. Now we learn that the Nikon D810 suffers from creating 'bright spots' (*News*, AP 6 September), resulting in the bodies having to be serviced. Yet the problem can only be 'reduced'!

Nick also points out how far behind Nikon is regarding various features now standard with other manufacturers. Is this why sales of Nikon interchangeable-lens cameras have greatly declined?

**John Heywood, via email**

**There is a feeling that Nikon and Canon are being much more conservative with their innovation of late. Being so dominant in the DSLR market means that they can afford to be, while it is up to Sony, Samsung, Olympus, Pentax and Panasonic to innovate and come up with new ideas and features to capture the photographer's imagination.**

**That said, the D810 is a fantastic camera; I spoke to one retailer who sold out of stock on the first day of sale. Nikon isn't the only manufacturer to have had a camera with teething problems. Over the years, manufacturers have had problems with sensors, AF systems, colour rendition and white balance. Thankfully, most are quickly resolved with a firmware update. Sadly for Nikon, it is still suffering from the negative press created by the shutter oil on the sensor of the D600.**

**It should be noted that the problem with the D810 has now been resolved and is such a specific issue that few people would ever notice it. In an age where the internet gives everyone a voice, these small issues can quickly outweigh the positives of a camera – Richard Sibley, deputy editor**

## Contact

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## In next week's issue On sale Tuesday 21 October



## Nikon D750

Full review of this cracking update to the hugely popular D700

## City light

Jeremy Walker shows how to get better pictures from urban environments

## The Impossible Project

The fascinating story of the rebirth of Polaroid film

## APOY round 6

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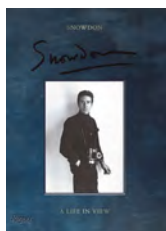


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# A life in pictures

**Lord Snowdon's** private life has often hit the headlines, but a major new book and exhibition puts his photography back in the spotlight. **David Clark** reports



**L**ord Snowdon has led, by any standards, a colourful life. Born into an affluent and well-connected family, as a young man he knew major figures in the arts, including Marlene Dietrich and Noël Coward. Educated at Eton and Cambridge, he dropped out of university to begin a successful career in photography, before becoming the first commoner to marry into the Royal Family for more than 450 years.

Snowdon's turbulent personal relationships, his close connection to the Royals and his work on projects such as designing the Snowdon Aviary at London Zoo, have often relegated his contribution to photography to the sidelines. Now two new projects, both titled *Snowdon: A Life in View*, put the focus squarely on Snowdon's photographic work and its legacy.

The first project is a new exhibition of Snowdon portraits at the National Portrait Gallery, which mixes famous images with unpublished work. The second is a major retrospective book covering all aspects of his wide-ranging 60-year photographic career.

Snowdon's privileged background has led some to suggest that it was easier for him to succeed than others without his social advantages. However, Helen Trompeteler, who has curated the NPG exhibition, believes that this view fails to appreciate his talent, determination and capacity for hard work and has

led to the range and quality of his photography not being fully recognised.

'Snowdon has been an incredibly versatile artist across many different media,' she says. 'Within photography itself he's been one of the most versatile photographers of his generation in terms of the genres he covered: documentary work, theatre and ballet portraits, literary portraits, fashion, advertising and Royal photography.'

'To some extent audiences think of him as solely a photographer of the Royal Family and the cultural great and the good, but he also did a lot of pioneering photography for *The Sunday Times* in the 1960s, which is lesser known today. At that time, he really brought very important issues to national attention. Those photo essays, covering issues like old age and loneliness, mental illness and the disabled, were groundbreaking. Unfortunately, many people haven't seen that whole body of work.'

The National Portrait Gallery exhibition, drawn from a collection of 130 prints, which Snowdon recently donated to the gallery, includes some of his most famous portraits. Sitters include artist Henry Moore, author Graham Greene, musicians David Bowie and George Melly, actors Charlotte Rampling and John Hurt and a number of other famous faces in the arts.

As many of the portraits are unfamiliar images from famous sittings, or unpublished images



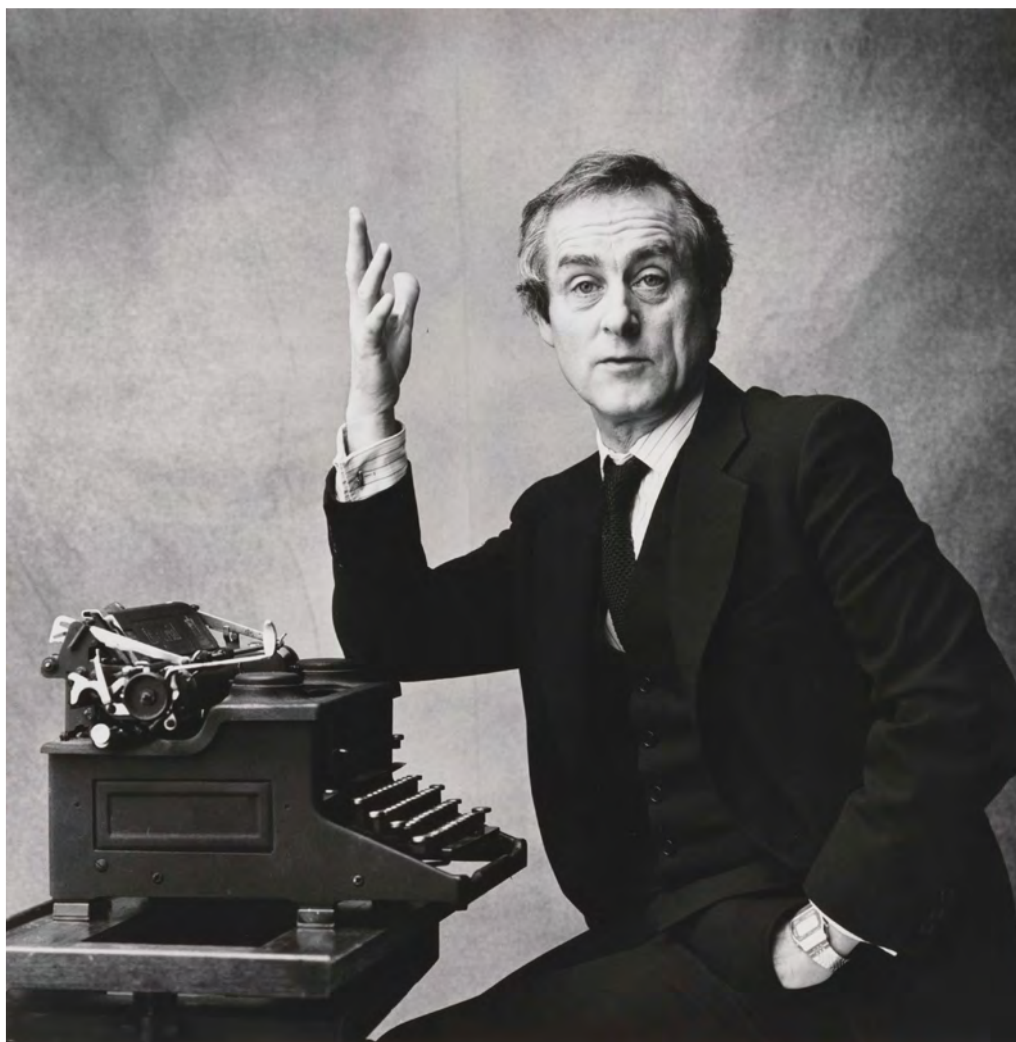
ALL PICTURES © SNOWDON





Anthony Frederick Blunt,  
24 October, 1963





Sir Harold Evans, 3 April, 1980



Peter Edward Cook,  
3 November, 1967

## ‘There are usually no lights in the studio, because I infinitely prefer daylight’

from alternative sittings, they give an interesting insight into the way he worked and selected images for publication. ‘The exhibition is as much a record of his working practices as the subjects he photographed,’ says Helen.

Mainly shot on location and sometimes in a studio, the display is an inventive and insightful collection of portraits whose freshness and simplicity springs directly from Snowdon’s straightforward and unpretentious approach.

### Working methods

Snowdon’s portraits, as with the vast majority of his other work, were taken using natural light – whether in a studio or on location. In the book *Snowdon: A Life in View*, he reveals that his studio measures just 10ft x 14ft, with a 7ft-high glass roof covered in frosted plastic to diffuse the light. White reflectors bounce additional light into the

studio space and he uses a variety of plain backgrounds.

‘Within the emptiness and the terror of a plain background, I try to capture something that is not only a likeness of a person but says something about them,’ Snowdon writes. ‘I want my sitters to be recognised. There are usually no lights in the studio, because I infinitely prefer daylight. Black velvet curtains down one side cover the windowless wall, and I use black blinds on the rails to change the direction and the amount of light. Every surface in the studio that is not glass is painted black.’

Using a variety of cameras, from Leicas to medium-format Hasselblads, Snowdon’s first goal when shooting a portrait is to arrange the environment exactly as he wants it.

‘On location, I nearly always find the background too busy and end up rearranging a room and taking out



Princess Anne and Prince Charles, 1956





anything distracting,' he continues. 'I prefer to find a plain space, which I use like an improvised studio. I often end up in an attic using the light from a skylight or in a garage with the doors open.'

Although, like many other portrait photographers, he thoroughly researches his subjects, his technique with sitters is totally different to the way most portrait photographers work. Instead of flattering his subjects or a flow of encouraging chatter, Snowdon reveals that he deliberately leaves awkward silences while photographing, or uses other techniques to provoke a response.

'It is not always a matter of making people feel totally at ease,' he writes. 'Often the only way that one can break through someone's prepared face is to make them slightly uncomfortable, physically or mentally... I may, perhaps, ask them to hold a pose for longer than natural, or I make a remark about the sitter or their work that surprises them and then watch for an immediate reaction.'

This unconventional approach has



## Yehudi Menuhin, violinist and conductor, 1981

'FOR ME, this image shows how clever Snowdon is at storytelling in a very simple way,' says NPG exhibition curator Helen Trompeteler. 'This portrait was taken just after Menuhin had stopped playing his violin engagements, but before he went on to a second career in conducting.'

'Just through the use of having his case open with family photos on show, you just get this very evocative sense of an artist's life lived on the

road. You just get a slight glimpse of Menuhin's personal life and there's a certain wariness in his expression.'

'That tension in some of Snowdon's photographs, when the subject is looking wary and vulnerable, often gives a sense of someone's character. This portrait is obviously carefully arranged, but it shows that through the simple use of personal props you can say a lot in terms of storytelling and narrative.'

resulted in consistently strong portraits which often show familiar subjects in an unfamiliar light and get under their skin. The sitters, either reacting to something Snowdon has said or enduring one of his deliberately awkward silences, often reveal an inner self that can be thoughtful, preoccupied, guarded or relaxed.

Snowdon's Royal portraits, beginning in 1956, are an important part of his work. Earlier images, such as the portrait of Princess Anne and Prince Charles standing either side of a globe, are formal and carefully arranged. However, his images

**John Bellamy,  
26 April, 1990**







Nell Dunn, 21 January, 1982

of the Royal Family, shot over many years, gradually became more informal and personal, to some extent paving the way for today's official Royal photographers.

#### Contribution to photography

Perhaps one of the reasons Snowdon's range of photography isn't more widely known or appreciated is his own reluctance to promote it. He says he doesn't like talking about his work and dislikes what he calls the 'mumbo-jumbo' often used in discussions and analysis of photography.

One telling quote in his new book shows the dissatisfaction he often feels with his work. 'The game is up when your work is published,' he says. 'After taking photographs for so many years I suppose I should have gained more confidence or got better at it, but I find neither has happened – the dread of starting is just as bad, the disappointment on seeing the results is even worse.'

Photographers, however, are often not the best judges of their own work and Helen Trompeteler is in no doubt about Snowdon's importance as a photographer.

'Snowdon's photography, in all the genres in which he worked, was about having a direct approach and removing all artifice,' she says. 'He brought inventiveness, wit and humour to fashion photography and was part of a movement in which photographers really pushed the boundaries of this genre.'

'One of the things he really contributed to portraiture as a genre was the candid informality of his work. He moved away from the staged theatricality of some of his predecessors, such as Cecil Beaton, and he brought freshness and youthfulness to the genre. The informality of his work was enlivening.'



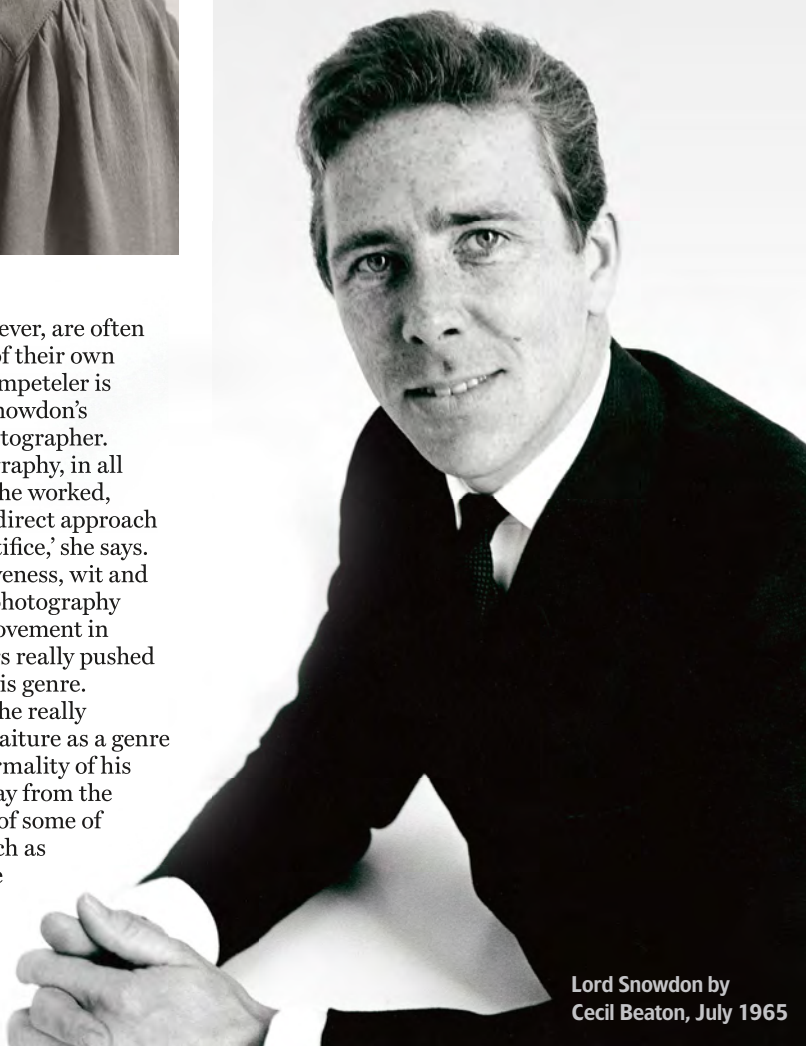
## Lord Snowdon: the back story

SNOWDON, originally Antony Armstrong-Jones, was born in 1930. His father was a barrister, his mother became Countess of Rosse and his uncle was Oliver Messel, the renowned theatre and ballet designer. His parents divorced when he was five and he contracted polio at the age of 16.

After failing his second-year architecture exams at Cambridge, he began an apprenticeship with 'Baron', a society photographer, and set up his own studio soon afterwards. He worked for magazines such as *Tatler* and *Picture Post*, then later *Harper's Bazaar* and *Vogue*. His documentary-style book *London* was published in 1958.

He married the Queen's sister, Princess Margaret, in 1960 (they divorced in 1978) and was created 1st Earl of Snowdon in 1961. He co-designed the Snowdon Aviary at London Zoo from 1961-3. He shot portraits and reportage for *The Sunday Times* from 1962-90 while publishing six books of work and making seven television documentaries in the 1970s alone.

He has photographed for *Vogue* since 1964 and the *Telegraph Magazine* since 1990. At the age of 84, despite being wheelchair-bound, Snowdon continues to shoot professionally.



Lord Snowdon by Cecil Beaton, July 1965

ALL PICTURES © SNOWDON

The exhibition **Snowdon: A Life in View** is on display until 21 June 2015 at the National Portrait Gallery, St Martin's Place, London WC2H 0HE. Website: [www.npg.org.uk](http://www.npg.org.uk). The 368-page book **Snowdon: A Life in View**, is published by Rizzoli (RRP £50) and includes a range of his portrait, fashion, documentary and personal work. Website: [www.rizzoliusa.com](http://www.rizzoliusa.com).



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## About the NSPCC

ALSO celebrating its 130th birthday, the NSPCC is the only charity fighting to end child abuse in the UK and Channel Islands. That's why we help children who've been abused to rebuild their lives, we protect children at risk, and we find the best ways of preventing child abuse from ever happening.

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We help children to rebuild their lives, and we find ways to prevent abuse from ruining any more. So when a child needs a helping hand, we'll be there. When parents are finding it tough, we'll help. When laws need to change, or governments need to do more, we won't give up until things improve. But we cannot achieve any of this without the help of our partners like Time Inc. (UK) and its readership.

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Part  
three

# Video masterclass

In our latest instalment, professional filmmaker **Victoria Grech** looks at the advanced kit you'll need for video capture

I am hoping you have now built up the courage to set up your camera and shoot some video. Last time (6 September issue) I looked at entry-level kit, but this time I want to walk you through some of my favourite mid to high-end video equipment.

Once you've nailed the basics and can film steadily on your tripod or monopod, you will soon start to want to move the camera. Moving the camera is the hardest thing to do well, so don't give up. It just takes a little more practice to get a steady shot.

## Sliders

Upping the production level of your video can be done in several ways. One is the type of equipment you use. The first piece of kit I bought when I arrived at this stage was a slider. There are many sliders on the market today, but one of my favourites is from Kessler ([www.kesslercrane.com](http://www.kesslercrane.com)), whose Pocket Dolly v2.0 BASIC is a good starting point. Meanwhile, Konova ([www.konovaphoto.com](http://www.konovaphoto.com)) offers some slightly more affordable options as well.

When buying a slider you ideally want one with smooth ball bearings. The first one I ever bought used felt between the slider and the rails, and it would take me several tries to obtain a usable shot. Use your slider on the floor, table top or even on your tripod. I also like to mount a Manfrotto fluid head on my slider with a quick release under the bottom of the slider so I can clip in and out of my tripod for ease of use.



Sliders deliver smooth horizontal movement



## Steadicams

Next is a glidecam or steadicam. This is one of my favourite pieces of kit. For a DSLR with basic lens and small rig, I'd suggest the Glidecam HD-2000 ([www.glidecam.com](http://www.glidecam.com)) or Steadicam Solo ([www.steadicam.com](http://www.steadicam.com)) before thinking about moving up to the Pilot HD.

I was told that I wouldn't even be able to balance the Steadicam when I hired it from a friend. Of course, I didn't listen and he was right! I then took a four-day course with Steadicam to learn how to set up rigs big and small, and then how to fly with them. The bigger and heavier the rig, the more dangerous it can become. However, most DSLRs and wideangle lenses will easily fit on the Pilot/Solo or Glidecam options.

Try to find the centre of gravity of your camera and lens. I shoot with a Canon 16-35mm lens because

when you are moving the camera you won't be touching the focus at all. You need to use your hyperfocal distances here and I found a sweet spot on this lens where you gain infinity focus, which makes it great for tracking people walking and moving in and out of focus planes.

Once you have an idea of where the centre of gravity is, make sure everything is on the camera (e.g. battery, memory card) before you set up the balance. The idea is to have a drop time of about three seconds. This is when you hold the rig horizontally and let go while holding the handle and count how many seconds it takes for it to fall vertically. Once you have the balance adjusted, you want to check the dynamic balance, which is when you hold the rig with the arm and spin the post. The post shouldn't sway like a see-saw; it needs to stay still and just spin.



Monitors can be really helpful on a shoot

## Viewfinders

We spoke about viewfinders last time, but if you have a little more to spend, the Zacuto Z-finder ([www.zacuto.com](http://www.zacuto.com)) is remarkable. It has something called peaking, which enables you to monitor in the screen view what is in focus, and 'zebras', which show you when you have blown out the backgrounds. I also use monitors on some of my

shoots and own a SmallHD DP6 ([www.smallhd.com](http://www.smallhd.com)) which screws nicely on top of my DSLR. The viewfinder was really helpful when we were filming through glass. The camera was so low to the floor it was impossible to see the screen on the back so I ran a cable and used the DP6 to frame the shot. Most monitors feature peaking, focus assist and zebras.



For smooth footage on the move, look at a Steadicam or Glidecam



## Cranes

We also use cranes on our shoots for that sweeping viewpoint, which can look really impressive. These are used mostly on our big production Asian weddings or celebrity chef shoots. It gives a similar look to the Steadicam Flight, but once it reaches a certain height it's clear a crane is being used.

They come in all shapes and sizes. We use a 30ft Kessler crane, though Kessler has made a pocket crane that can attach to your tripod legs – check out the Pocket Jib Traveler.

If you want impressive sweeping views, cranes can really add drama to the shot



The Lowel id light is great for adding in fill light



## Lighting

We covered small LED lights last time, however I also use a Lowel id light ([www.lowel.tiffen.com](http://www.lowel.tiffen.com)). This is great for key or fill light away from the camera.

On bigger film shoots I will use lots of Kino Flo lighting ([www.kinoflo.com](http://www.kinoflo.com)). These lights are the best in the business and I use both the Diva-Light and Celeb DMX LED. I am finding more and more that I love continuous lighting over flash. It's quicker to see and light accurately and also means I can shoot video or photos whenever I want. I love having that freedom to play with light under any conditions.

I haven't discussed audio this month, but I actually do not use video mics on top of my DSLRs and will explain the reasons why in next month's issue.

In part 4 in AP 15 November, we'll look at audio





A shadow, or an old lady walking behind the man?



#### Factfile

Josh is 36 and lives in Leeds. Originally from the Philippines, he was a keen photographer in his youth, using a Kodak 35mm. Today, he enjoys shooting landscapes, architecture, people and street scenes with his DSLR.

# A week with a Leica M

**Josh Rex Castaneda** was one of three readers who won a week's loan of a highly desirable **Leica M** in our exclusive competition. He tells us how he got on...

IN OUR 30 August issue, we ran a competition offering three readers the opportunity to borrow the amazing Leica M for a week, along with an exclusive workshop at the Leica Akademie in London's Mayfair. This week we feature Josh Rex Castaneda, who, like the other winners, was asked to provide a selection of images on the theme of 'street photography'. So how did he get along?

'My first impression of the M when I saw it was of its simple yet elegant design,' remembers Josh. 'When I held the camera and first looked through the viewfinder, I found it really impressive, since I am not a full-frame camera owner. The body is a bit heavier than I was expecting, which is good for stability. It felt very sturdy, and built to a very high standard.'

Getting to grips with the rangefinder

focusing proved a challenge for Josh: 'As someone who has never used a rangefinder camera before, and only ever used autofocus cameras, initially I found the focusing tricky, but I got the hang of it with practice. This is subjective, though, as I know that other photographers are more used to manual focusing. The menu system was very easy to navigate and all the functions were well grouped, so I did not need to refer to the manual.'

#### Verdict

The most impressive thing about the Leica M is the image quality, which is stunning. The clarity is superb and there's an amazing amount of fine detail. I loved the quiet shutter too. The lack of AF would be challenging for some subjects, but if I could afford a Leica M I wouldn't hesitate to buy one.

**'When I first held the M and looked through the viewfinder, I found it really impressive, as I am not a full-frame camera owner'**



Cigarette break along Hay Hill in London





# Win a Leica M and Summarit-M 50mm f/2.5

To celebrate **Amateur Photographer's 130th anniversary**, we are giving you the chance to win a **Leica M** along with a **Leica Summarit-M 50mm f/2.5** lens. In total, it's a package worth £6,300. If you are a lucky - and avid - AP reader it could be you who wins this amazing prize

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This beautiful and unique camera comes with the Leica Summarit-M 50mm f/2.5, a powerful and lightweight lens offering unparalleled sharpness and an impressively neutral and natural perspective.

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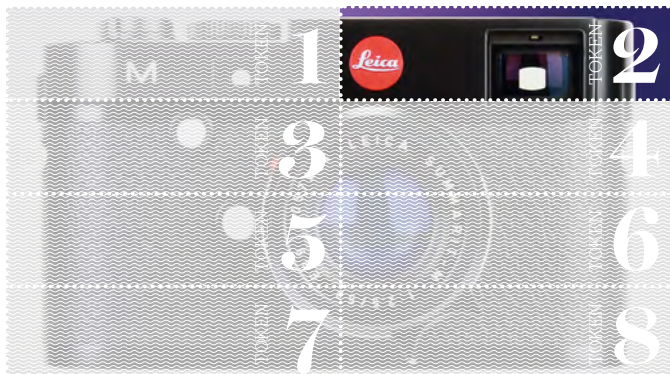
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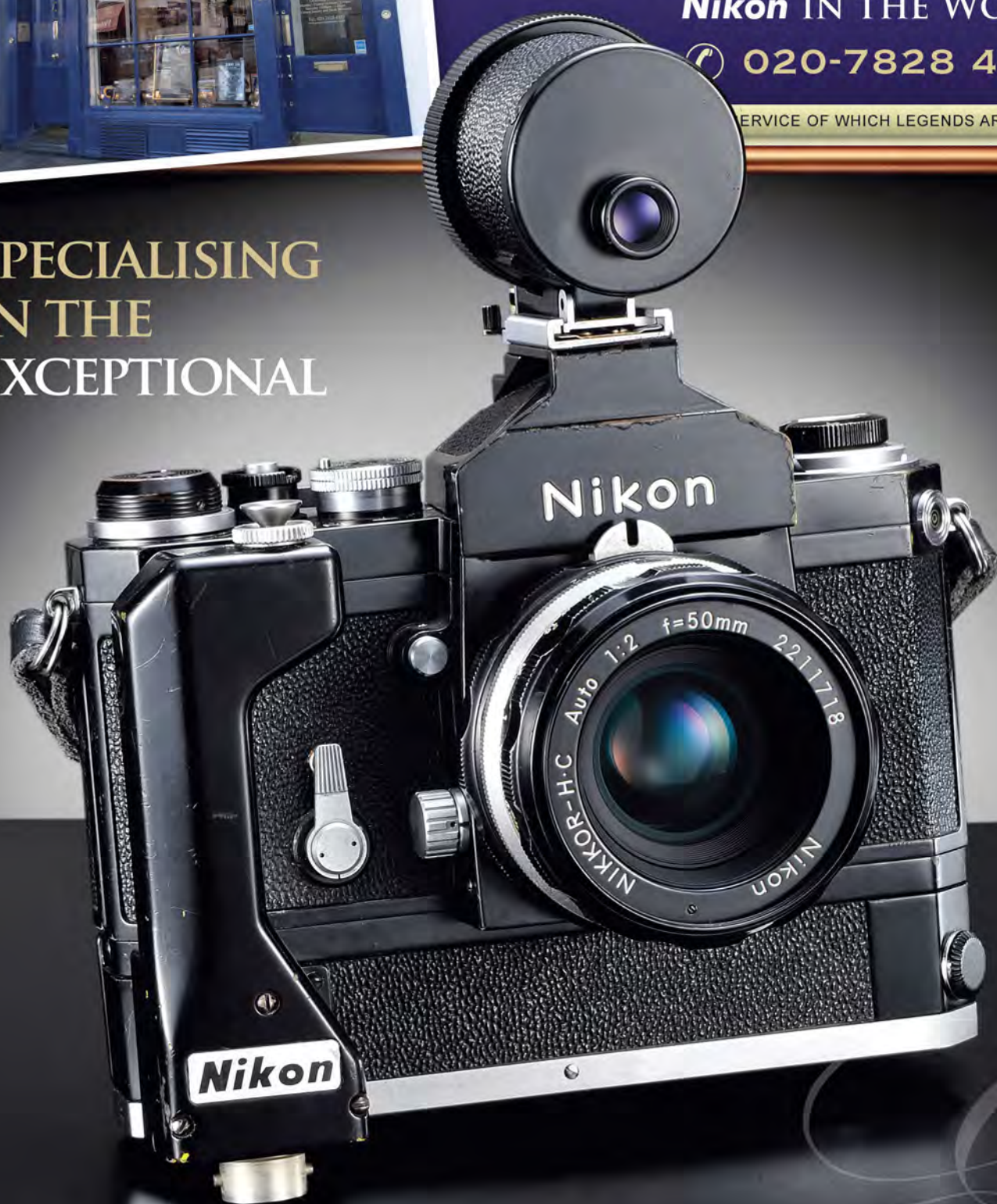


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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



**Greylag Goose Stretch**

**1** Interestingly, Russell has forsaken DSLRs in favour of bridge cameras, a decision he made when he found his previous camera too heavy Nikon Coolpix P510, 180mm, 1/1000sec at f/5.9, ISO 400



**The Kingfisher**

**2** Taken from inside a distant hide, Russell had made use of a 1.4x converter in order to capture this close-up portrait of a feeding kingfisher Nikon D300, 70-300mm, 1.4x converter, 1/500sec at f/5.3, ISO 64



**Russell Edwards, Holbrook**



It's now around 50 years since Russell Edwards first had something published in AP, so it seems only fitting to mark the event by keeping you up-to-date with his work. This selection of bird pictures was taken in Russell's stomping ground of Suffolk, and many of the images were taken at the famous RSPB reserve in Minsmere. Russell has made it his mission to document the local wildlife, mostly garden birds but also the badgers, deer and foxes that he encounters in his day-to-day life.





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**The Curlew**

**3** Russell has made use of the camera's huge maximum zoom in order to keep his distance and avoid disturbing the subject of his image  
Nikon Coolpix P510, 1000mm, 1/100sec at f/5.6, ISO 400

**Garden Greenfinch**

**4** Although this shot was taken from around 20m away from the subject, the image still contains vast amounts of detail, particularly in the feathers and the texture of the branch  
Fujifilm FinePix HS50EXR, 166.6mm, 1/231sec at f/5.6, ISO 400


**Barn Owl on Great Oak**

**5** The real strength of this shot lies in the fact that Russell has included much of the surrounding habitat, giving the image a good sense of context  
Nikon D80, 500mm, 1/60sec at f/16, ISO 1600





## Peter Fenech, County Durham



Photography has always been a part of Peter's life but it was around six years ago that he began to take it seriously. He is particularly fond of shooting landscapes, seascapes and macro photography, largely because they are linked to his interests in biology and geography, the former of which he is currently studying at university. Peter is aiming to continue building his portfolio of publications and is working on two book projects.

### Farne Islands

1 'I like the gradation of tones from the greyish blue of the sky to the greenish tint in the sea,' says Peter. 'I've also created an impression of water using an extended exposure.'  
 Canon EOS 7D, 17-85mm, 2.5secs at f/22, ISO 100, tripod, cable release, ND filter

1





# Reader Portfolio



## Bamburgh North Beach

**5** Bamburgh Castle is generally shot with the warm sunrise but here Peter has opted to shoot in low light and reveal the cool tones of the scene  
Canon EOS 7D, 10-20mm, 45secs at f/11, ISO 100, tripod, cable release



**2** Harkess Rocks  
Despite the stormy conditions, Peter has succeeded in capturing a sense of serenity  
Canon EOS 7D, 10-20mm, 5secs at f/11, ISO 100, tripod, cable release



**4**



## Stranded Rock

**3** Peter has employed the lone rock and yellow platform as a way of leading the viewer's eye from the foreground to the scene beyond  
Canon EOS 7D, 10-20mm, 8secs at f/20, ISO 100, tripod, cable release

## Heathland Sunrise

**4** Peter has captured the range of colours on display here, from the cool blues to the deep yellows of the heather  
Canon EOS 7D, 17-85mm, 1/3sec at f/16, ISO 100, cable release, ND grad





# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Picture  
of the  
week

Increasing the  
exposure and  
reducing the  
contrast reveals  
extra detail



## Children running through the grass

Subhankar Mondal  
Nikon D7000, 18-105mm,  
1/1250sec at f/7.1, ISO 200

I HAVE no idea how this picture happened, but it has the look of a landscape about to be taken when a crowd of lively children improved it immeasurably by breaking through the tall grass and running across the frame.

It really is a fun picture, and one in which we can feel the children's excitement as they execute their cheeky deed. It is a picture that is full of life and which makes me laugh along with the invaders. Whether by chance or not, they

BEFORE



Spontaneous, energetic and fun, but the boys' faces in the original blend too much into the background

composition works very well, with the boys aiming for that bottom left corner in a strong diagonal line. There is a strong sense that they

are passing through, and we are invited to imagine what the scene looked like before they arrived and what it will look like again once they have gone. It is a great moment.

As the laughing faces are so important to the scene, we need a little more light on them to prevent them from blending into the background. I've lightened the image to show what an extra stop of exposure would have looked like. And at the same time I reduced the contrast, as we don't need the visual impact of bright whites and deep blacks – we need those areas opened to reveal their detail. What's more, the sky is a good deal better off with shape and texture in the clouds.

It's a fabulous image, Subhankar, and well worthy of my picture of the week award.



**Win!** Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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## Fighting the rain

Rob Deyes

Canon EOS 400D, 1/15sec at f/15, ISO 200

I LIKE a bit of action and excitement in a picture, and this shot by Rob is full of it. We can clearly see how heavy that rain is, and how fast it is blowing across the scene in the wind as Rob has managed to include the blurred streaks of the droplets as they travel diagonally down. The slant of the umbrella shows the power of the wind, and the idea is emphasised by the way the ladies are leaning forward, as if the wind is trying to push them backwards. Rob's slow shutter – 1/15sec – has delivered a sense of urgency and desperate battle by adding motion to the background and to the women themselves. It's all really rather atmospheric.

I would have liked to have seen a bit more of the lady's face though. I don't mean her turned towards me, but with a bit more light on it. Under



that umbrella she is in the shade, but there is light coming in that is lighting up the side of her face. The camera's meter was preoccupied by the brightness of the scene, and has allowed her to disappear into the blackness, and Rob has added a little too much dramatic contrast so we have bleached whites and dense blacks that fight with the subject for the attention of our eyes.

I would recommend a slightly brighter exposure, and less contrast in the processing of the file afterwards. This kind of scene is ideal for shooting in raw mode. We could still have deep blacks and bright highlights, but without those tones blocking up to become featureless zones in the image. A great shot, Rob, and one you can still get more out of even from the JPEG.



THIS picture jumped out of the screen at me, and made me stop to look at it more closely. I thought at first that I had missed something, some special meaning, but I soon realised that I hadn't – this is a picture of a leaf on the road.

I'm not quite sure why Tom took it, but can relate to a compulsion to take pictures of

everything and to get caught up in the narrow world of personal achievements that mean nothing to anyone else. This is a nice picture of the leaf, and the lighting describes it well, but it is hard to get beyond the fact that it is a very ordinary scene – even if seen from a different angle. The fact is, there is nothing going on, and



ultimately I think most people will quickly get bored and move on.

I'm going to contrast Tom's leaf with that of Peter Murrell, who has used dramatic leading lines in his shot, as well as some spot colour and the atmosphere of a rainy day in the city. The dramatic leading lines lead our attention away from the leaf so we don't know where to look, but there is something going on and I think most people would find this a more interesting image.

There is nothing wrong with showing the ordinary in our images, and in fact it is important to do so, but when we take a picture and show someone we are effectively saying, 'Wow, look what I found.' That something then needs to be interesting enough to justify the lengths we have gone to by taking and showing the picture. And a leaf from a low angle isn't always enough.

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



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Sony G Lens with 30x optical zoom  
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Sony has followed its entirely original take on the digital compact camera, with a new series of QX devices, proving a commitment to the marriage between smartphone and smart camera. The DSC-QX30, could be considered as the entry-level model, and functions as a standalone digital camera, although it could easily be mistaken for a lens. It has a maximum aperture of f/3.5 at its wide end, narrowing to f/6.3 towards its telephoto end. But the real kicker is the QX's ability to be connected to an Android or iOS smart device. This may be an increasingly common feature of digital cameras, but the QX series has smartphone connectivity built into its core and encourages users to take an innovative approach to mobile photography. The QX30 takes your handset and puts a 20.4-million-pixel camera with a 30x optical zoom lens on the front of it.

### Verdict

The QX30 offers a good range of features including HD video recording at 60fps. But its strength compared with rival devices is its 30x zoom range, giving it an equivalent focal length from 24–720mm. Being able to add a decent quality lens to your smartphone is a real plus. Because of the QX camera design, and using my smartphone screen to compose shots, I found myself taking pictures I wouldn't have thought to take, as I felt free to position the camera in unique orientations and angles.

### Multi-cam

If you own one of Sony's Live View Remotes, it's possible to connect up to five QX or Sony action cameras and control them simultaneously.

### Processing power

Featuring Sony's latest powerful BIONZ X processor, the QX30 operates quickly and handles noise and sharpness well.

### Wi-Fi and NFC

Pairing the QX camera is straightforward, simply open the Sony PlayMemories app and press the QX's Wi-Fi button.

### Free shooting

The QX lets you shoot at any angle while still keeping your eye on the composition.

**Amateur Photographer**  
**Testbench**  
★★★



### ALSO CONSIDER

#### Sony DSC-HX50

£239 [www.sony.co.uk](http://www.sony.co.uk)

If you like the features of the QX30 but find that its unique design doesn't appeal to you, the cheaper Sony HX50 is almost identical on paper, it just lacks the BIONZ X processor.



#### Kodak PIXPRO SL25

£199.90 [www.kodakpixpro.com](http://www.kodakpixpro.com)

The Kodak PIXPRO Smart Lens devices are one of the only direct competitors to the QX series. The SL25 features a 16-million-pixel BSI CMOS sensor, 25x optical zoom with OIS, but it's not easy to find in the UK.



#### Sony DSC-QX10

£139.99 [www.sony.co.uk](http://www.sony.co.uk)

Smaller than the QX30, last year's QX10 has only an 18-million-pixel sensor, 10x optical zoom and the previous generation BIONZ processor. It's a cheaper, and significantly more pocketable, alternative.





## Out now

Expert reviews of the latest kit to look out for

### Carry Speed MagFilter 58mm adapter ring

● £44.68 ● [www.amazon.co.uk](http://www.amazon.co.uk)

IF YOU want to use filters on your compact camera, the MagFilter may be just what you need. The device consists of a self-adhesive metal ring that is easily placed on the end of the camera's lens barrel. This allows magnetic attachment of the filter adapter, and a slight ridge around the inside of the adapter offers even more support. I've used the 58mm filter adapter with the Sony RX100, and even used a 58-67mm step-up ring to attach a 10 stop ND filter. The MagFilter is held in place very firmly, and the combination of filters and adapter is light enough to avoid straining the lens.

Adapter rings are available for 52, 55 and 58mm filters, and there is even a dedicated circular polariser that quickly attaches to the camera. The MagFilter is compatible with a range of cameras, and overall it is a great accessory for using filters on an advanced compact camera. **Richard Sibley**



Amateur  
Photographer  
Testbench  
Recommended  
★★★★★

Amateur  
Photographer  
Testbench  
★★★★★

### Q-PIC selfie shooter

● £19.99 ● [www.qdosound.com](http://www.qdosound.com)

SIMPLE, lightweight and cheap, the Q-PIC selfie shooter from Q-Dos is available in five colours and does exactly what it sets out to do, no more and no less. This no-frills remote shutter release is compatible with smartphones and tablets running Android 4.3 or higher, or iOS7 and higher, connecting to them via Bluetooth, without the need for an additional app. Measuring only 22x49.5mm and weighing 29g, the Q-PIC is barely noticeable in the pocket, and, when placed inside the silicone jacket that comes in the box, has a pleasant tactile finish. Q-Pod also provide a matching colour silicone band so the device can be worn around the neck for easy access, but don't, unless you're a teenager or an adult who wants to embarrass your teenage children. The Q-PIC uses a standard long-life coin battery, so there's no need to charge it. **Jon Devo**



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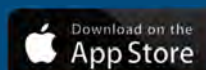


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## ‘Throughout, the Mitros+ performed flawlessly’

for the flashgun with the added bonus that it also works off-camera. The TTL metering works by firing a preflash a fraction of a second before the camera takes a photograph. The camera then calculates how to expose the scene correctly and provide enough light in which to achieve a good exposure.

A flashgun with built-in radio triggering is not new technology; Canon has radio control inside its flagship flashgun, the Canon 600EX-RT. However, the Mitros+ has an advantage over the Canon ST-E3 trigger, coupled with the Canon 600EX-RT, as it's also compatible with other lights. By adding Phottix Odin receivers, it's possible to fire older flash units such as the Canon 580EX II with TTL or sync studio strobes alongside the Mitros+. The Phottix Strato system is also backward compatible, although this won't feature the same TTL feature as the Odin.

Some Nikon and Sony flashguns have a built-in infrared system that allows them to be triggered by the camera. However, the disadvantage of this is that the flashes need to be in line-of-sight of the camera. This means they will not fire if positioned behind the camera or around corners, which can be a real issue on location. The Yongnuo YN-560 III offers a built-in radio control but it is fully manual and unlike the Mitros+, does not have TTL.

In short, the Mitros+ offers a more comprehensive flash triggering system than anything else currently available, with the added convenience of it all being built-in.

In addition to being a receiver, the Mitros+ Flash is also a transmitter. This means it can be used to trigger flashes with Phottix Odin receivers attached or other Mitros+ flashguns when the unit is mounted on the camera's hotshoe. Older Phottix receivers can also be triggered, but without TTL metering. Just like the Odin transceiver, the TTL can be adjusted in third-of-a-stop increments to +/-3EV and each

# Phottix Mitros+

**Callum McInerney-Riley** tests the **Phottix Mitros+**, a powerful flashgun with E-TTL metering, designed for off-camera use with built-in radio triggering

**P**hottix is a photographic accessories company that is well known for its flash triggering systems. The Strato Trigger system, which is a fairly standard 2.4GHz radio receiver and transceiver set-up intended to fire flashguns off-camera, gained popularity due to its fantastic build quality, durability and affordability. This was replaced by the current Phottix Strato II Multi, which has a more refined design and a few more features. Sitting above the Strato II Multi system is the Phottix Odin system. With a flashgun, or multiple flashguns, attached to the Odin receiver/s, this system gives photographers the ability to fire flashes off camera. It also offers the ability to adjust the power manually +/-3EV or use TTL metering, all handled by the Odin transceiver mounted on the camera's hotshoe.

Earlier this year Phottix announced the Phottix Mitros+ flashgun that took the existing Mitros flashgun and integrated both the receiver and transceiver inside one flash unit. With its high guide number and impressive specification the Mitros+ has the power to rival any top competitor flashguns, at a more affordable price.

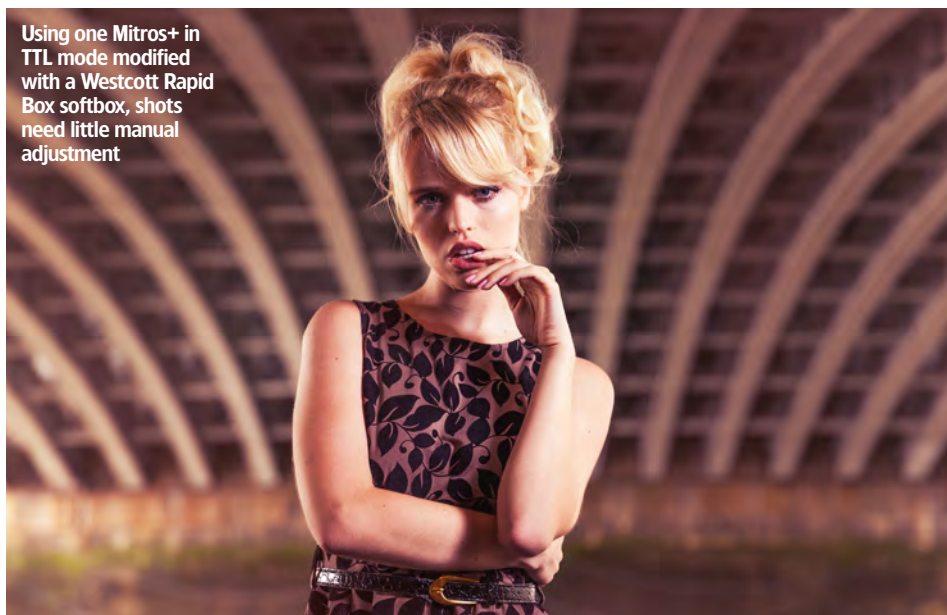
### Features

The built-in 2.4GHz frequency radio triggering system is one of two significant features of the

Phottix Mitros+ flashgun. It allows the Mitros+ to be triggered off-camera without the need for any additional receiver attached.

The other highlight feature is the TTL metering, which is in effect an automatic setting

Using one Mitros+ in TTL mode modified with a Westcott Rapid Box softbox, shots need little manual adjustment







This shot was taken with two flashes modified with a Westcott Rapid Box on the key light and a small 15in softbox for the fill light

different flash can be assigned to either A, B, C group and to Channel 1, 2, 3 or 4. This allows users to control which one is a key light, fill light and background light when using multiple flashguns. However, as the Mitros+ has to be mounted to the hotshoe it means one less flash to be used off-camera, unless users want to shoot one flash on-camera and other flashes off-camera. The most sensible solution is to buy an Odin Transceiver alongside a Mitros+ as it costs half the price of the flash unit and means the flash can then be liberated from the confines of the hotshoe mount.

The Mitros+ flashes also feature Optical Slave Triggering – this allows the flash to be triggered by a pulse of light from any flash. This is particularly useful when shooting with studio strobe lights and the photographer wants quickly to add in a background light or something similar. However, it's worth noting that if the triggering flashes used are in TTL, then the preflash used to meter the exposure will trigger the Mitros prematurely, and it will not fire on the final exposure.

The Mitros+ also offers High Speed Sync (HSS) and Second Curtain Sync (SCS). In HSS mode a shutter speed of 1/8000 is possible

which is great for capturing action quickly. SCS fires the flash at the end of an exposure allowing users to shoot with slower shutter speeds and capture motion.

Four AA batteries supply the flashgun's power and interestingly, in the top right corner of the flash's display is a battery indicator. This is a small touch but it is a huge advantage to be able to tell how much power is left in the batteries, something I haven't seen on any other flashgun.

The head zoom goes from 24-105mm, which is a comfortable range for most shooting situations. The head rotates 180° each way and up and down from 90° to -7°.

Included with the Mitros+ flashgun is a carry case and a coldshoe stand with tripod mount on the underside. There's also a USB cable which connects to the flash to allow firmware updates, a 3.5mm sync cable, a USB drive with the instruction manual pre-installed, a port adapter for external power sources to be attached to the flash and a diffusion dome which clips over the front of the flash head.

## In use

I took a pair of Mitros+ flashes around in my kit bag for a couple of wedding shoots, a portrait session and an 18-day fishing trip. Throughout, the Mitros+ performed flawlessly. Never once did the flash misfire, which can be an issue with some radio-controlled systems.

Backwards compatibility is fantastic. I used two Canon 580EX II units attached to the Phottix Strato II Multi receivers alongside two Mitros+ flashguns, and was able to trigger them all at the same time for studio-style shooting on location.

Using Eneloop XX batteries, the recycle time on full power was a little over two seconds. When the batteries start to get too hot from continued use of high-powered flashes, there is an indicator in the top right corner that displays a 'hot' icon and reduces the recycle time to a safe recycle time. Usually this is around three seconds, but can take as long as six seconds if the flash is very hot.

Small touches like the battery indicator and an optional audible beep when the flash is recycled, show there has been a lot of thought put into the Phottix Mitros+. I found these little touches to be very useful.

AP

## Our verdict

FOR EVENT and wedding photographers, the Mitros+ flash will be a game changer. At a wedding, the TTL gave me the flexibility to move around a room shooting different people without having to worry about dialing in manual settings. What's more, it's so quick and simple I was able to get twice the number of shots. At a street price of just £400, its power output, zoom range and build quality is high enough to rival all flagship proprietary flashguns, and is more affordable, too. Offering the best functionality

I've ever seen on a flashgun at such an affordable price makes the Phottix Mitros+ a must-have for anybody wanting to shoot with off-camera flash.



### Data file

**Flash coverage**  
24-105mm

**Head Rotation**  
180° left/right,  
7° down, 90° up

**Guide No** 50m at  
ISO100 (105mm)

**Recycling time**  
0.1-5 sec

**Power** 4 x AA

**Dimensions**  
203 x 78 x 58mm

**Weight** 427g

**Amateur  
Photographer  
Testbench  
GOLD**  
★★★★★



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## Sony Alpha 7 viewfinder brightness

**Q** I attended your Sony seminar on 17 June, which I found interesting and valuable. On the strength of the day, and especially the hands-on opportunities after the lectures, I've now purchased an Alpha 7.

In the studio set-up I highlighted to one of the experts that it was difficult to see the model through the viewfinder in relatively low-light conditions and he was able to increase the viewfinder brightness. But now, I can't find how to achieve this myself when I'm working in studio conditions. Can you help me? **John Sparrow**

**A** There are two different settings on the Alpha 7 you might find useful here. The first adjusts the brightness of the electronic viewfinder:

*Setup Menu (Toolbox icon) – Page 1: Viewfinder Brightness*

However, if you're shooting in the studio using manual exposure and strobes, you may have to do something different. By default the camera tries to preview the exposure, but only based on the ambient lighting. So the viewfinder will often go very dark when you're shooting with flash. To turn this effect off, use the following setting:

*Custom Settings Menu (Cog icon) – Page Two: Live view display – Setting effect off*



The Sony Alpha 7, as recently purchased by reader John Sparrow

Hopefully one or the other of these will solve your problem.

**Andy Westlake**

## Olympus file types

**Q** After years of lugging around an SLR kit, I've recently switched to an Olympus OM-D to ease the pain on my shoulders. I'm enjoying the camera, but one thing bothers me. The manual says the camera should have a Super Fine option, which I assume will give me the highest image quality, but I can't work out how to turn it on. Can any of your experts explain this?

**Albert Huggins**

**A** This is often asked about Olympus cameras, and the answer is slightly complicated. First of all, you're quite reasonably assuming that the Super Fine option will give the best image quality. But this isn't really true: I've found that Super Fine JPEGs are indistinguishable from Fine when viewed side-by-side. You can check this for yourself by taking a raw file and converting it in-camera to both Fine and Super Fine, then comparing the images. I've done this many times and have been unable to see any difference.

There's a reason for this – technically, the compression ratio for Fine is 1:4, which is already high quality, and Super Fine is 1:2.7. In context, this is less compressed than Photoshop quality 12, which few photographers use. It seems likely that Olympus doesn't enable Super Fine by default simply because it's not very useful: you just end up with image files that are twice as large.

To turn on Super Fine, go to Custom Menu D > Quality Set (indicated by a 'broken diamond' icon). Here the camera lets you set up the four combinations of image size and quality that you can then select from in the main shooting menu. Confused? So are we.

**Andy Westlake**



When shooting outside you need to be aware of any changes in ambient light

## Green cast on portraits

**Q** I've been having an issue regarding white balancing and grey cards, and wondered if you may be able to help? I use ColorChecker Passport from X-Rite and set my white balance on the White Balance target. However, I find that when I'm shooting location or home portraits the results drift from spot on, to slightly warm, and when I try to address it in post production, some of the images end up with a green cast to them. **Hester N**

**A** The ColorChecker Passport is a decent product that should help you achieve more consistent results, so I wouldn't think the issue was there. But if you're finding mixed results, it is most likely due to the changeable lighting conditions of your locations. Even when shooting in the home, using a window for backlighting and flashes for fill, the window light can shift in intensity and colour just because of passing clouds, let alone sun position. Try to keep an eye on these elements and re-set your white balance every time you notice a slight shift. Working outside of a studio environment requires you to be adaptable from moment-to-moment and if you're only setting your white balance once and then shooting away, you will be at the mercy of the ambient light around you, even if you're also using controlled light sources. **Jon Devo**



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## Technical Support

### Which A4 printer?

**Q** I shoot both film (scanned) and digital, and am interested in black & white as well as colour. I have no desire to print larger than A4. Please can you advise which printers I should consider? **Roger Gamble**

**A** There are relatively few specialist A4 photo printers on the market, but you could consider the Epson Expression Photo XP-760 and the Canon Pixma iP7250. Both use ink systems designed to produce prints that won't fade when displayed.

For black & white, the biggest problem tends to be in maintaining colour neutrality throughout the full range of greys. Specialist A3 photo printers address this by using grey inks. No A4 printer offers such an option, so you may find you have better

luck using a commercial printing service. **Andy Westlake**

### Flash coupling compatibility

**Q** Voltage wise, would it be safe to couple a Sunpak G4500DX hammerhead gun to a Sony Alpha 580? Or would damage to either or both items result? **Joseph Flanagan**

**A** A quick web search suggests that the Sunpak G4500DX (also known as the Auto 555) has a trigger voltage of 6V, which in principle should be safe on your Alpha 580. You can check for yourself using a voltmeter, as described at [www.botzilla.com/photo/g1strobe.html](http://www.botzilla.com/photo/g1strobe.html).

With a flash this old though, you probably won't get functional flash metering, so will have to use

it in Auto mode or set the output power manually.

**Andy Westlake**

### Hotshoe attachment

**Q** A friend of mine told me that in AP recently there was a piece about an attachment that can be fitted to hotshoes to enable me to use my old higher-voltage flashguns with my digital camera body. I've looked through my back issues but cannot find the article. It mentioned a supplier that these attachments can be purchased from. Is it possible to provide me with the supplier's details? **John Heywood**

**A** The device you need is the Wien Safe Sync, which costs £54. It can be ordered from Speedgraphic, tel. no 01420 560066, for £59 including P&P. **Andy Westlake**



## BLAST FROM THE PAST

### Pentax K10D

**Ian Burley** looks at a solid DSLR from the mid-noughties

**LAUNCHED** September 2006

**PRICE AT LAUNCH** £650 (body only)

**GUIDE PRICE TODAY** £150 (body only)

THE K10D was born at the end of 2006, marking a period of DSLR collaboration between Pentax and Samsung. Based around a Samsung 10-million-pixel CMOS APS-C sensor, the K10D also sported a Pentax-developed sensor-shift image stabilisation and a steel-framed body with dust and moisture sealing.

**What's good** With its K-mount the K10D can be used with hundreds of lenses dating back to the mid-1970s. The K10D is a solid and rugged design, although be aware that the dust and moisture sealing often does not extend to lenses fitted to the camera. Image quality in good light is pretty good, particularly if you use raw files.

**What's bad** While focusing with AF lenses is quick and accurate, the pin-drive system is mechanically unrefined and noisy. The K10D is less accomplished at producing in-camera JPEGs so this isn't a camera for those who prefer JPEGs to raw. Low light performance and highlight protection is not as good as contemporary Nikon and Canon alternatives. The later higher-resolution K20D, for not much of a premium, is a better bet.



## HOW IT WORKS

**I am your**

## neutral density filter

I AM A neutral density (ND) filter; an optical filter to reduce the brightness of the camera's view without affecting colour or saturation. I exist as a conventional screw-in filter that you attach to the end of a lens, as a drop-in filter for some lenses where it's not possible or convenient to use conventional screw-in filters and I can also be built in to the camera and selectable from a camera control or even automatically. But in a time where camera manufacturers and photographers are seeking the ultimate in low light performance, why would you want to use me to darken things?

### Maximum lens aperture

There are times when, for creative purposes, you will want to use a wide or even a maximum lens aperture. This could be, for example, to limit the depth of field and achieve a great de-focused background which we would describe as nice 'bokeh'. In bright conditions this would require a correspondingly fast shutter speed in order to avoid over-exposure.

While some cameras can boast shutter speeds of up to around 1/8000th second, many can't.

My function as an ND filter can reduce the brightness and so help you to avoid running out of shutter speed. From another perspective you may want to deliberately reduce the shutter speed to achieve long time exposures and capture the dreamy effects this technique offers. Stopping down your lens may not be enough. In recent times the so-called 'Big Stopper' ND filter has come to the fore. While typical ND filters reduce light transmission by 1, 2 or even 3 stops and more (respectively 1/2, 1/4, and 1/8 light transmission and correspondingly called ND2, ND4 and ND8 types, etc.) a Big Stopper reduces the light by 9 or 10 stops (ND512 and ND1024, or commonly referred to as ND1000). Don't confuse me with a polarising filter, which can be used in a similar way but can introduce both desired and undesirable side effects, like uneven density of blue skies.

ND filters reduce the amount of light entering the lens





# Improve your photography



*'I started with the SPI Foundation in Photography in 2009 and learned so*

*much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging Techniques course.'* Ross Mackenzie



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# My life in cameras

Michael Freeman reveals the cameras that have shaped his photographic life

## Michael Freeman



Michael Freeman is one of the world's most widely published editorial photographers and has shot more than 40 assignments for *The Smithsonian Magazine* over three decades. His numerous books on travel, architecture, design and the practice of photography have sold over four million

copies. His first online course, Michael Freeman's Photography Foundation Course, is available to book at [www.my-photo-school.com](http://www.my-photo-school.com)

### 1971 Hasselblad Super Wide

I had a fairly well-paid job in a Knightsbridge advertising agency and, while trying to work up the courage to leave and take up a career in photography, I became obsessed with Hasselblads. They seemed the epitome of beautiful engineering. I had a client who said he could get me a second-hand SWC, which was basically the legendary Zeiss Biogon lens with a body wrapped around it. It cost me £150, and I still have it.



### 1976 Nikon F2

I was told by Pam Marke, the Picture Editor of Time-Life Books, to move from 6x6cm to 35mm if I wanted to shoot documentary work for them. So I bought a Nikon F2 from my neighbour, photographer Mike Shiel. Unless you went the Leica route, which I couldn't as I liked telephotos, there was no other choice in the 1970s. Nikon stood alone as the professional SLR. However, I still had plenty of studio work, so for that I bought a 4x5; all I could afford at the time was an Arca.



### 1983 Nikon F3T

I stayed with Nikon for 35mm at the start and then DSLR, partly because of the 600mm lens I bought to photograph the wedding of Prince Charles and Lady Diana for *The Sunday Times*. A set of expensive lenses makes it difficult to change brands, even if you want to. My favourite model was the titanium-bodied F3T, and I still have my original pair. With a bit of work, the titanium takes a lovely polish that never fades. Only thing is, the nameplate at the front of the prism is plastic! Really, Nikon, what were you thinking?



### 1984 Sinar Handy

Moving to 4x5 for studio and magazine cover shooting left my Hasselblads forlorn. Although I had the Arca, I craved a Sinar, a work of Swiss engineering art, with micrometer-drive precision, and the choice of studio professionals everywhere. After the studio monorail system, I bought a Sinar Handy which had a fixed 65mm Schneider lens, and took it on location everywhere. You could even shoot handheld with it. Unfortunately, after a lapse of attention on my part, it was stolen in Scotland.



### 2001 Ebony SW45

After the Sinar was stolen, I tried in vain to find another. I was in Teamwork in London, replacing some other bits that had been nicked, when I saw an amazing 4x5 camera, made of ebony with titanium; the aged ebony was milled to the precision of metal. That became my wideangle 4x5. A couple of years later, in Tokyo, I had supper with the man behind this wonderful camera, Hiromi Sakanashi.



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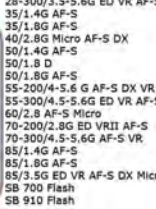
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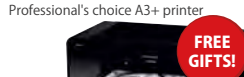
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Prices updated DAILY!

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12-50mm f/3.5-6.3 (Unboxed)	<b>£249.00</b>
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40-150mm f/4.0-5.6R	<b>£129.00</b>
14-42mm Black (Unboxed)	<b>£99.99</b>
14-42mm f/3.5-5.6 II R MFT	<b>£239.00</b>
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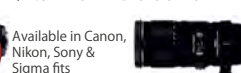
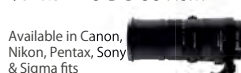
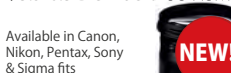
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24mm f/1.8 DG Asph. Macro <b>£429.00</b>	10-20mm f/4-5.6 EX DC <b>£349.00</b>	120-300mm f/2.8 OS HSM S <b>£2,799.00</b>
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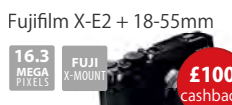
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### Fujifilm X-30

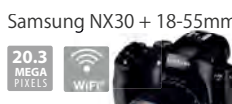
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XC 16-50mm f/3.5-5.6 OIS <b>£339.00</b>
XF 18-55mm f/2.8-4 OIS <b>£489.00</b>
XF 18-135mm f/3.5-5.6 OIS <b>£699.00</b>
XC 50-230mm f/4.5-6.7 OIS <b>£349.00</b>
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Want to know more about these lenses? See [www.ParkCameras.com](http://www.ParkCameras.com)

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23.3 MEGA PIXELS  
8.3 FPS  
3.2" LCD  
HD  
SD CARD

**Special AP Price**  
Body: **£829.00\***

Looking at the K-3? Consider the Prestige Edition with grip, two batteries and strap. See web for details.

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16.2 MEGA PIXELS  
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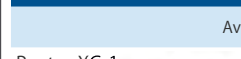


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## Pentax Lenses

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D3300 Body **£379**  
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4K Video



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10.0 fps



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## Panasonic

GH4

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4K Video



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From **£1299**

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GX7 Black  
or Silver

16.0 megapixels  
5.0 fps  
1080p movie mode



**GX7**  
Body **£529**

GX7 Body **£529**  
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## OLYMPUS

OM-D E-M10  
Black & Silver

16.1 megapixels  
8.0 fps  
1080p movie mode



**OM-D E-M10** From **£499**

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E-P5 Silver, Black or White

16.1 megapixels  
9.0 fps



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E-P5 + 14-42mm **£699**  
E-P5 + 17mm + VF-4  
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E-PL5 + 14-42mm **£319**  
E-PL6  
+ 14-42mm EZ **£429**  
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## PENTAX

K-3

24.0 megapixels  
8.3 fps  
1080p movie mode



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X-E2

16.3 megapixels  
7.0 fps



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X-E2 Body **£569**  
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X-T1

16.3 megapixels  
8.0 fps  
1080p movie mode



**X-T1**  
From **£959**

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X-T1 + 18-55mm **£1329**  
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**Canon**

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20.2 megapixels  
10.0 fps  
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18.0 megapixels  
5.0 fps  
1080p movie mode

**700D From £479**

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700D + 18-135mm IS STM + 40mm STM £859

**Canon 70D**

20.2 megapixels  
7.0 fps  
1080p movie mode

**70D From £815**

70D Body £815  
70D + 18-55mm f3.5-5.6 IS STM £934  
70D + 18-135mm f3.5-5.6 IS STM £1070

**Canon EOS 7D**

18.0 megapixels  
8.0 fps  
1080p movie mode

**7D Body £799**

7D Body £799  
7D + 18-135mm f3.5-5.6 IS £999.97  
7D + 15-85mm f3.5-5.6 IS USM £1349.97

**Canon EOS 6D**

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

**6D From £1299**

6D Body £1299  
6D + 24-105mm f4.0 L IS USM £1799

**Canon 5D Mark III**

22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**5D Mark III From £2299**

5D Mark III Body £2299  
5D Mark III + 24-105mm f4.0L IS USM £2899  
5D Mark III + 24-70mm f2.8 II £3799

**Canon EOS 1Dx**

18.1 megapixels  
12.0 fps  
Full Frame CMOS sensor

**1Dx Body £4845**

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★ "...honestly say that I have never been so excited about my equipment" *Snapperfish - Oxford*

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★ "...bought this as an upgrade to the 5D Mk 2 and have never looked back." *Dave - Cornwall*

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★ "...The full frame sensor is superb" *Sandwich Cat - Luton*

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Imagine More

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• 9cm Min Height

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**MT190XPRO4 Carbon Fibre £299**  
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Carbon eXact Tripod:

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**GT2542 £679**  
**GT3542L £794**

**GIOTTO**

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• 19cm Min Height  
**SILK ROAD - 3D Column: YTL9353 Aluminium £99**  
**YTL9353 Carbon Fibre £109**  
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**YTL8354 Carbon Fibre £129**  
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**Macrolites:**

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**MT-24EX £749**

**Nikon Speedlights:**

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**SB910 £339**  
**R1 Close-Up £415**  
**R1C1 £559**

**Kits:**

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**HVL-F60AM £459**

**OLYMPUS Flashguns:**

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**SIGMA Flashguns:**

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**Nissin Flashguns:**

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**Di700 £159**  
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EF 40mm f2.8 STM	£159
TS-E 45mm f2.8	£1129
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£203.60
EF-S 60mm f2.8 USM Macro	£348.26
MP-E 65mm f2.8 1-5x Macro	£853
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£385
<b>NEW</b> EF 400mm f4.0 DO IS USM II	£6999
EF-S 15-85mm f3.5-5.6 IS USM	£579
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359
EF-S 18-200mm f3.5-5.6 IS	£399
EF 24-105mm f4.0 L IS USM	£727.07
<b>NEW</b> EF 24-105mm f3.5-5.6 IS STM	£479
EF 28-135mm f3.5-5.6 IS USM	£359
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EF 70-300mm f4.0-5.6 IS USM	£369.17

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10.5mm f2.8 G IF-ED AF DX Fisheye	£549
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14mm f2.8 D AF ED Lens	£1239
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<b>NEW</b> 28mm f1.8 G AF-S	£495
35mm f1.4 G AF-S Nikkor	£1295
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35mm f2 D AF Nikkor	£255
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50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens 5.5-5.6 G ED VR	£149
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<b>NEW</b> 58mm f1.4 G AF-S Lens	£1599
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180mm f2.8 D AF IF-ED	£695
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18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
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24-85mm f2.8-4.0 D AF	£549
24-85mm f3.5-4.5 AF-S G ED VR	£409
24-120mm f4 G AF-S ED VR	£799
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55-200mm f4.5-6.3 G AF-S DX VR IF-ED	£241
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f4 G ED VR	£949
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70-300mm f4.5-5.6 G ED AF-S IF VR	£439

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<b>NEW</b> 18-300mm f3.6-6.3 C DC Macro OS HSM	£499
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70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG From	£150
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30mm f1.4 DC HSM	£369
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50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£359
85mm f1.4 EX DG HSM	£649
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
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70-300mm f4.5-6.3 SP Di VC USD	£289

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EF 600mm f4 L IS II USM	£9999	£8899
EF 70-200mm f2.8 L IS II USM	£1949	£1699

	WAS	NOW
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EF 70-300mm f4.5-5.6 L IS USM	£1209	£1069
EF 800mm f5.6 L IS USM	£10095	£9999
EF 8-15mm f4.0 L USM Fisheye	£1089	£999
EF 85mm f1.2 L II USM	£1750	£1549
EF 85mm f1.8 USM	£295	£289
EF-S 10-22mm f3.5-4.5 USM	£475	£449
EF-S 17-55mm f2.8 IS USM	£639	£576.89
TS-E 17mm f4L	£475	£449
TS-E 24mm f3.5L II	£1599	£1479
EF 1.4x III Extender	£409	£329

	WAS	NOW
EF 2x III Extender	£409	£329
EF 100-400mm f4.5-5.6 L IS USM	£1255	£1239
EF 100mm f2.8L Macro IS USM	£704	£699
EF 135mm f2 L USM	£899	£769
EF 14mm f2.8 L II USM	£1899	£1669
EF 180mm f2.8 L USM Macro	£1274	£1109
EF 200-400mm f4 L IS USM with		
Internal 1.4x Extender	£10149	£8999
EF 17-40mm f4 L USM	£629	£619
EF 200mm f2.0 L IS USM	£4669	£4499
EF 200mm f2.8 L USM MKII	£649	£569

	WAS	NOW
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EF 300mm f2.8 L IS II USM	£5295	£4899
EF 300mm f4 L IS USM	£1169	£1079
EF 35mm f1.4 L IS USM	£1140	£1099
EF 400mm f2.8 L IS II USM	£8149	£7799
EF 400mm f5.6 L USM	£1123	£989
EF 500mm f4 L IS II USM	£7445	£7049
EF 50mm f1.2 L USM	£1259	£1149

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 7RSR0DCH3UR  
 \$: .. %DFN

 3HUFWRU  
 FUWUQI D3UR  
 ' 6/5 SAVD  
 W0000600V  
 SAV  
 DFFHWRUW

**NEW Toploader:**  
 Pro 70 AW II .....£75  
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**3UR7UWU**  
 \$:  
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 3HUFWRU  
 FUWUQI  
 3UR' 6/5V  
 @QWV ADK D  
 W0000600V  
 @QWV

**NEW Pro Trekker:**  
 450 AW .....£325  
 650 AW .....£365

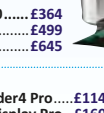
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 30 .....£189  
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 Original  
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 Canvas/Leather: Khaki, Black  
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 ColorMunki  
 Smile .....£67

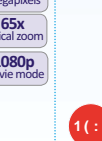
 Intuos5 Pro Professional  
 Pen and Touch Tablet  
 Small .....£175  
 Medium .....£259  
 Large .....£369

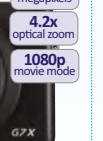
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 65x  
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 movie mode

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 5.0x  
 optical zoom  
 1080p  
 movie mode

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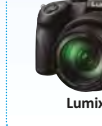
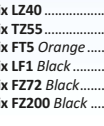
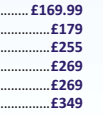
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**RICOH**

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 Blue or Black .....£269  
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 White or Black .....£154  
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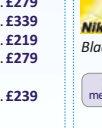
**Panasonic**  
**Lumix TZ60**  
 £319

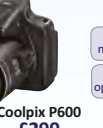
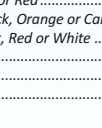
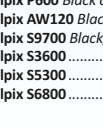
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**NEW Lumix LX100**  
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**Stylus Tough TG-835 Blue** .....£219  
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**OLYMPUS**

**Stylus 1**  
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 12.0  
 megapixels  
 10.7x  
 optical zoom

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**Coolpix P7800**  
 £379

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 £299

 16.1  
 megapixels  
 60x  
 optical zoom

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**Cyber-shot HX400 Black** .....£339  
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**SONY**

**Cyber-Shot RX100 III**  
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 megapixels

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 16.3  
 megapixels  
 APS-C  
 size sensor

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 megapixels  
 4x  
 optical zoom

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### Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
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T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
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T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
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T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245,
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	RX420, RX425, RX520, RX525
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T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/82/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
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T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
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T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
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T1281 Black	£7.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£4.99 16ml	BX305F/320FW/525WD/535WD/625FW/630FW,
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8GB 30MB/s	£9.99
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64GB 80MB/s	£84.99

**SanDisk Ultra Compact Flash 30MB/s**

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8GB 30MB/s	£19.99
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**SanDisk Extreme Compact Flash 60MB/s**

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64GB 60MB/s	£139.99

**SanDisk Extreme Pro Compact Flash 90MB/s**

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**SanDisk Ultra MicroSDHC Class 10 30MB/s**

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16GB 30MB/s	£12.99
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**SanDisk Cruiser Blade USB Pen Drives**

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

### Lexar

**Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s**

8GB 60MB/s	£11.99
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8GB 120MB/s	£24.99
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**Lexar Professional Dual Slot Reader SD & Compact Flash**

USB3.0 Reader 500MB/s	£25.99
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### DELKIN DEVICES

**Delkin Professional Compact Flash 500X, 75MB/s**

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

**Waterproof Memory Card Storage Totes**

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

**Universal Memory Card Readers**

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH for Canon** £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £12.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £19.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £17.99

NP400 for Minolta £12.99

EN-EL1 for Nikon £9.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

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EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £14.99

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LI40B/42B for Olympus £9.99

LI50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

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D-Li109 for Pentax £12.99

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BX-1 for Sony £14.99

NP-FM500H for Sony £19.99

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### Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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For Canon 650D: £84.99

For Canon 700D: £84.99

For Nikon D600: £84.99

For Nikon D800/D800E: £84.99

For Nikon D7000: £84.99

### Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

### AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Reckyo (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 650mAh GP Reckyo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

### Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

**KOOD Slim Frame UV Filters**

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

**Marumi DHG Slim Frame Multicoated Clear Protection Filters**

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

**Hoya HMC Slim Frame Multicoated UV Filters**

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

**KOOD Slim Frame Circular Polarising Filters**

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

**Marumi DHG Slim Frame Multicoated UV Filters**

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

**Hoya Pro-1 Digital Slim Frame Multicoated UV Filters**

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

**Marumi DHG Slim Frame Multicoated Circular Polarising Filters**

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm SPECIAL	£79.99
82mm	£120.99

**Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters**

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet (hold 8 filters)	£9.99

**Six-Piece ND Filter Kit £43.99**

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

Circular Polarizing ND2	£29.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Fog (strong or light)	£9.99
Diffuser (strong or light)	£9.99
Starburst (x4, x6 or x8)	£12.99
Close-Up (+1, +2 or +4)	£12.99
Red, Orange, Yellow each	£9.99

## LENS HOOD & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of all-weather black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

### Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

### Reversing Rings

Coupling Rings	£12.99
	£11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

### Extension Tubes

	£17.99
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Canon, Nikon, Sony, Olympus and Pentax.

### Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

## TRIPODS

### VANGUARD

**Vanguard AltaPRO263AT**

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 65cm  
Height: 165cm

RRP £160 **NOW £89.99**

**SAVE £70**

**SBH100**

Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg

RRP £90 **NOW £39.99**

**SAVE £20**

**GH100**

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg

RRP £150 **NOW £60**

**SAVE £60**

**AltaPRO263AT+SBH100**

RRP £250 **NOW £129.99**

**SAVE £120**

**AltaPRO263AT+GH100**

RRP £310 **NOW £159.99**

**SAVE £150**

### Manfrotto

**Manfrotto 055XPROB**

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm

RRP £175 **NOW £129.99**

**SAVE £45**

**804RC2**

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg

RRP £76 **NOW £55.99**

**SAVE £20**

**496RC2**

Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg  
Load: 6.0kg

RRP £76 **NOW £55.99**

**SAVE £20**

**055XPROB + 804RC2**

RRP £251 **NOW £169.99**

**SAVE £81**

**055XPROB + 496RC2**

RRP £251 **NOW £169.99**

**SAVE £81**

**MM294A4**

Aluminium 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

RRP £45 **NOW £34.99**

**SAVE £10**

**MM294C4**

Carbon Fibre 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

RRP £75 **NOW £59.99**

**SAVE £15**

### hähnel

**Triad 30 Lite**

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm

RRP £65 **NOW £39.99**

**Triad 40 Lite £49.99**

Including BH40 alloy ball head.

Weight: 1.58kg Max Load: 5.0kg  
Folded: 60cm Max Height: 153cm

**Triad 60 Lite**

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

**"An excellent value for money tripod"**

Amateur Photographer Magazine

RRP £85 **NOW £59.99**

**BH30 Ball Head £19.99**

**BH40 Ball Head £29.99**

### BENRO

**GH1P**

Superb gimbal head, with control handle. Side mounting for lens.

Weight: 0.8kg  
Load: 12.0kg

RRP £320 **NOW £219**

**SAVE £100**

**GH2**

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg  
Load: 23.0kg

RRP £440 **NOW £299**

**SAVE £140**

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### thinkTANK photo

**We will match or beat ANY UK Think Tank price! Full range in stock!**

**Retrospective Range**

Retro 5	£103
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Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

**Airport Commuter**

**Airport International**

**Streetwalker Pro** £140

**Glass Limo** £147 £270

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**Hadley Range**

Digital	£125
Small	£155
Large	£175
Pro	£190

**The 5 Series**

225	£290
335	£300
445	£325
555	£365

**The 07 Bags**

Flaps	£6
Superflex Inserts	£16
Shoulder Pad SP40	£30
Tripod Straps	£22

**107 £290**

**207 £315**

**307 £335**

### VANGUARD

**UP-Rise Messengers**

Uprise 28	£72
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Uprise 38	£90

**UP-Rise Backpacks**

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Pro 3/8 Strap	£15.99
Pro Loop Strap	£15.99
Utility Sling Strap	£19.99

Full range of accessories in stock

### FLASH GUNS

### Nissin

**Nissin Di866 MkII**

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.

£189.99

Canon, Nikon & Sony

**Nissin Di622 MkII**

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

£114.99

Canon, Nikon & Sony





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### NIKON D5300

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DX-format camera with built-in Wi-Fi and GPS. Large vari-angle monitor and powerful low-light performance (extendable up to ISO 25,600).

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& 16GB SD  
CARD  
from Nikon  
ends 30th Oct

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### NIKON D7100

& 18-300MM VR LENS

DX format DSLR with EXPEED 3 processor, 6 fps continuous shooting and full HD movie recording. Teamed with 18-300mm F/3.5-6.3 VR lens.

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ACCESSORIES  
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BODY ONLY

Full-frame FX sensor equipped camera with improved 51-point AF system, 6.5fps, plus built-in Wi-Fi and a vari-angle LCD. 1080/60p video recording.

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A DSLR that's as fast as it is flexible. Built for those with a love of speed. Be the first to capture the extraordinary, and grab the moments that other photographers miss. Whether it's stills or movies, express your creative side like never before.

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61-point autofocus, 6fps continuous shooting. Capture Full HD movies, with manual control over everything.

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**£2299.99**



**FREE**  
ACCESSORIES  
WORTH UP TO  
£400  
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### CANON EOS 70D

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Equipped with built-in flash and WiFi. The E-M10 outperforms DSLR cameras both in terms of size and imaging excellence!

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Pro-level features, 5-axis image stabilisation, astounding EVF, wi-fi control, TruePic VII processor all in a dust, splash & freezeproof, all-terrain, all-weather body.

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The ultimate in style, elegance and sophistication. Great selfies, wi-fi image transfer and art filters.

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190 X Pro 4	<b>New</b>	<b>£169</b>	190 CX Pro 4	<b>New</b>	<b>£299</b>
055 X Pro 3	<b>New</b>	<b>£169</b>	055 CX Pro 3	<b>New</b>	<b>£339</b>
			055 CX Pro 4	<b>New</b>	<b>£359</b>

**FLUID HEADS**

138 RC	<b>£64.90</b>
700 RC2	<b>£59.90</b>
MHV 500 AH	<b>£119.90</b>

**ACCESSORIES**

240 Hole Clamp	<b>£59.90</b>
340C Hole Clamp	<b>£74.90</b>
Tipped Legs	<b>from £28</b>



**GITZO**

**TRIPODS**

GT2542LS	<b>£599.99</b>	<b>2 WAY FLUID HEADS</b>	<b>£194.99</b>
GT1531	<b>£439.99</b>	on Plate	<b>£35</b>

**ACCESSORIES**

Spikes for Tripods	<b>£36.99</b>
Tipped Bags	<b>from £79.99</b>



**TRAVEL**  
LIGHTWEIGHT  
COMPACT FOR  
VERSATILE

Versatile, all-round  
with a compact  
body, multilayer  
With a h  
waterproof

RRP  
£13  
£14  
£15

8x25  
9x25  
10x25

**Nikon**  
TE EX  
GHT &  
MORE  
LE USE  
and binoculars  
lightweight  
lens coating  
highly durable,  
and fog-free  
construction.

**NOW**  
\$5.99  
£79  
\$5.99  
£85  
\$5.99  
£89



**CONQUEST**  
COMPACTS

Rugged, ergonomic design in a tough, resilient package. Bright, sharp images and enhanced twilight vision.

	RRP	<b>NOW</b>
8x20 T*	£355	<b>£299</b>
10x25 T*	£410	<b>£339</b>

**VICTORY**  
COMPACTS

These high-performance binoculars of the Victory range stand out for their excellent image performance and are also ideal for those who wear glasses.

	RRP	<b>NOW</b>
8x20 T*	£355	<b>£299</b>
10x25 T*	£410	<b>£339</b>

**THE ULTIMATE BIRDING BINO**

# SWAROVSKI OPTIK

## EL SWAROVISION

IN A CLASS OF ITS OWN

State-of-the-art optics with SWAROVISION technology, offering the benefits of comfortable use, elegant design, an ergonomic wrap-around grip and ultimate functionality.

**12 Months Interest Free Credit**

	RRP	NOW	10% Deposit	Monthly Payment
Bx32 Swarovision EL	£1600	£1440	£145	£197.95
10x32 Swarovision EL	£1630	£1470	£147	£110.25
8.5x42 Swarovision EL	£1960	£1765	£177	£32.33
10x42 Swarovision EL	£1980	£1785	£179	£133.83
10x50 Swarovision EL	£2110	£1899	£190	£142.41
12x50 Swarovision EL	£2130	£1920	£192	£144.00

**12 Months Interest Free Credit**

**FREE**  
Swarovski Cleaning Set worth £30 with Swarovski Binoculars

# SLC

## PERFECTION MEETS TRADITION

Compact & slim, great for using when you're observing wildlife, whether during the day or at twilight.

**12 Months Interest Free Credit**

**EL TRAVELER**  
EXPERIENCE THE MOMENT  
Crystal-clear views with a large field of view

**12 Months Interest Free Credit**

**CL COMPANION**  
ALWAYS BY YOUR SIDE  
The number one compact, lightweight binocular

**12 Months Interest Free Credit**

**CL POCKET COMPACTS**  
PUTS THE WORLD IN YOUR POCKET  
Outstanding optical clarity

	RRP	NOW	10% Deposit	Monthly Payment
SLC 8x42	£1310	£1179	£118	£88.41
SLC 10x42	£1380	£1470	£125	£93.33
SLC 8x56	£1830	£1649	£165	£76.66
SLC 10x56	£1880	£1695	£170	£127.08
SLC 15x56	£1930	£1739	£174	£130.19

	RRP	NOW	10% Deposit	Monthly Payment
Bx32	£1302	£1160	£140	£83.00
10x30	£1630	£1500	£140	£100.00
Bx30	£850	£749	£84	£55.00
10x25	£850	£765	£76	£59.00



**PROSTAFF 5**  
THE NEWEST WORKHORSE OF NIKON OPTICS  
superb optics, ergonomic design and waterproof, fogproof performance.

	RRP	NOW
8x42	£219.99	<b>£189.99</b>
10x42	£239.99	<b>£209.99</b>
10x50	£249.99	<b>£249.99</b>

8x42 £189.99  
10x42 £209.99  
10x50 £249.99



**TH 7**  
**ITATION TO**  
**IGENCE OF**

compact  
 wide field  
 P NOW

199.99	\$269.99
499.99	\$299.99
499.99	\$469.99

**CONQUER**  
THE MODERN OBSERVATIONIST  
Discover the experience of life's moments.

Bx32  
10x32  
Bx42  
10x42  
Bx56  
10x56

**10x25 T<sup>1</sup> £560 £459**



**VICTORY SF**  
 WORLD'S BEST BIRDING  
 NATURE OBSERVATION  
 BINOCULARS

You can experience every  
 spectacle nature has to offer  
 with brilliant optics and an  
 unparalleled wide-angle field  
 of view.

RRP	NOW	RRP
£685	£599	£205
£725	£639	£207
£935	£699	
£875	£739	
£1160	£1099	
£1195	£1129	





**FREE**  
Swarovski  
Cleaning  
Kit worth  
£30

**12 Months**  
Interest Free  
Credit

**SWAROVSKI OPTIK**  
**ATX/STX**  
MODULAR TELESCOPES

A choice of 3 Objective Modules  
65, 85 and 95 mm and 2 eyepiece  
modules (angled / straight) for  
a total of 6 different options.

**12 MONTHS INTEREST FREE CREDIT**

	10% Dep.	Monthly Payment		
<b>OBJECTIVE MODULES</b>				
(EXCLUDES EYEPIECE)				
65mm Objective Module	RRP £670	<b>NOW £605</b>	<b>£61</b>	<b>£45.33</b>
85mm Objective Module	£1180	<b>£1065</b>	<b>£107</b>	<b>£79.83</b>
95mm Objective Module	£1460	<b>£1315</b>	<b>£132</b>	<b>£98.58</b>
<b>EYEPIECE MODULES</b>				
ATX Angled Eyepiece Module	£1670	<b>£1505</b>	<b>£151</b>	<b>£112.83</b>
STX Straight Eyepiece Module	£1670	<b>£1505</b>	<b>£151</b>	<b>£112.83</b>
<b>CASES</b>				
2 Piece Stay on Case		<b>£192</b>		
<b>BUNDLE OPTIONS</b>				
ATX/STX 25-60x65	£2340	<b>£2110</b>	<b>£211</b>	<b>£158.25</b>
ATX/STX 25-60x85	£2850	<b>£2570</b>	<b>£257</b>	<b>£192.75</b>
ATX/STX 30-70x95	£3130	<b>£2820</b>	<b>£282</b>	<b>£211.15</b>

See the ATX/STX in action on **YouTube**

**3 OBJECTIVES • 2 EYEPIECES**  
**6 COMBINATIONS**

# DIASCOPE

SPOTTING SCOPES

**ZEISS**

Innovative high performance spotting scopes with dual focus system and wide panorama field of view, unmatched brilliant imaging and up to 75x zoom

**SAVE UP TO £726**

**12 Months Interest Free Credit**

**ZEISS PREMIER DEALER**

**COMBINATIONS**

65 T\* FL Angled or Straight c/w 15-56x Eyepiece  
85 T\* FL Angled c/w 20-75x Eyepiece

12 MONTHS INTEREST FREE CREDIT	
10% Deposit	Monthly Payment
RRP £2125	£1399
£1215	£142.91
£2565	£1899
£190	£142.42

**PHOTOSCOPE 85T\* FL**

WITH DIGITAL CAMERA

Combining two worlds – observation & photography! Breathtakingly simple

ANGLED RRP NOW  
Photoscope 85T\* FL £3050 £2799






## SIMON KING RECOMMENDS 2 GREAT TRIPODS

**MANFROTTO 055 CX PRO 3** **RRP NOW**

*Our best value - suitable for all types of*  
*landscape and perfect for use in a hike*

Carbon Fibre Tripod with MHV50AH II  
Fluid Head and 34Kc Hike Clamp

**£595 £519**

**See the video on our site!**

**GITZO GT 2542LS (Ultimate Travel kit)**

Carbon Fibre Tripod with GH720Q QR Head

**£915 £795**

**See the video on our site!**

**Manfrotto**

**ALUMINIUM TRIPODS**

190 X Pro 3 **New** £159.99

190 X Pro 4 **New** £169.99

055 X Pro 3 **New** £169.99

**CARBON FIBRE TRIPODS**

190 CX Pro 3 **New** £289.99

190 CX Pro 4 **New** £299.99

055 CX Pro 4 **New** £359.99

055 CX Pro 3 **New** £359.99

**GITZO**

**TRIPODS**

GT2542LS £599.99

GH1700N £194.00

GT1531 £439.99

QR Plate £35

**2 WAY FLUID HEADS**

**FLUID HEADS**

128 RC £64.99

700 RC2 £59.99

MVH 500 AH £119.99

MVH 500 £179.99

**ACCESSORIES**

34K Hike Clamp £59.99

34Kc Hike Clamp £74.99

Tripod Bags £11.99

Quick Release Plates from £13

**ACCESSORIES**

Spikes for Tripods £38.99

Tripod Bags from £79.99



**THE ULTIMATE BIRDING BINO**

State-of-the-art optics with SWAROVISION technology, offering the benefits of comfortable use, elegant design, an ergonomic wrap-around grip and ultimate functionality.

**12 Months Interest Free Credit**

**SWAROVSKI OPTIK**

**EL SWAROVISION**

**IN A CLASS OF ITS OWN**

		12 MONTHS INTEREST FREE CREDIT		10% Deposit	Monthly Payment
RRP	NOW				
£1600	£1440	£145		£107.95	
£1630	£1470	£147		£110.25	
£1960	£1765	£177		£132.33	
£1980	£1785	£179		£133.63	
£2110	£1899	£190		£142.41	
£2130	£1920	£192		£144.00	



**12 Months Interest Free Credit**

**FREE**

Swarovski Cleaning Set worth £30 with Swarovski Binoculars



**SLC**

**SWAROVSKI OPTIK**

**PERFECTION MEETS TRADITION**

Compact & slim, great for using when you're observing wildlife, whether during the day or at twilight.

	RRP	NOW	10% Deposit	Monthly Payment
SLC 8x42	£1310	£1179	£118	£88.41
SLC 10x42	£1380	£1470	£125	£93.33
SLC 8x56	£1930	£1649	£165	£123.66
SLC 10x56	£1880	£1695	£170	£127.08
SLC 15x56	£1930	£1739	£174	£130.19

**EL TRAVELER**

EXPERIENCE THE MOMENT

Crystal-clear optics with a large field of view

**12 Months Interest Free Credit**

	RRP	NOW
8x32	£1600	£1440
10x32	£1630	£1470

**CL COMPANION**

ALWAYS BY YOUR SIDE

The number one compact, lightweight binocular

**12 Months Interest Free Credit**

	RRP	NOW
8x30	£330	£249
10x30	£550	£2765

**CL POCKET COMPACTS**

PUTS THE WORLD IN YOUR POCKET

Outstanding optical clarity

**12 Months Interest Free Credit**

	RRP	NOW
8x25	£200	£159
10x25	£590	£530



**12 Months**  
Interest Free  
Credit

**FREE**  
Swarovski  
Cleaning  
Kit worth  
£30

# SWAROVSKI OPTIK

## ATS/STS HD HIGH DEFINITION

Giving you all the features that you would look for in a lightweight, reliable spotting scope; providing the perfect start for anyone taking an interest, for instance, in the world of birdwatching.

	12 MONTHS INTEREST FREE CREDIT		
	10% Monthly Deposit	Monthly Payment	
ANGLED OR STRAIGHT			
ATS/STS HD 65mm	RRP £1180	<b>£1065</b>	<b>£79.83</b>
ATS/STS HD 80mm	£1690	<b>£1520</b>	<b>£114</b>
BUNDLE OPTIONS - ANGLED OR STRAIGHT			
ATS/STS HD 65mm c/w 20-60x zoom	£1724	<b>£1434</b>	<b>£107.50</b>
ATS/STS HD 80mm c/w 20-60x zoom	£2224	<b>£1889</b>	<b>£114.60</b>

**ATS/STS ACCESSORIES**

TLS 800 Telescope Lens for your SLR	£435	30x SW Extra Wide Eyepiece	£299
DCR II Swivel Adapter	£78	20-60x 5 Zoom Eyepiece	£369
SSR II Telescope Rail	£120	25-50x W Zoom Eyepiece	£450
Stay on Case	£174		

**DIGISCOPING**  
WITH THE NEW ATX/STS  
See website for details

# DIGISCOPING

with  
**SWAROVSKI OPTIK**



**ATX** + **STX**

**DCR II** + **DCR**

**3-4x Compact** + **20-30mm Pancake** + **System**

**DSLR**

Adapter Ring for PA-15 iPhone Digiscoping	<b>£17</b>	DCB-3 Digital Camera Base Inc. Balance Rail (Straight)	<b>£299</b>
T2 Adapter - Canon	<b>£21.99</b>	TLS APO Achromat Telephoto Lens System for AT/ST/STS (Includes DR-X Sleeve)	<b>£362</b>
T2 Adapter - Nikon	<b>£21.99</b>	TLS APO Achromat Telephoto Lens System for AT/ST/STS (Includes DR-X Sleeve)	<b>£362</b>
PA-15 Digiscoping Adapter For iPhone 5, 5S	<b>£115</b>	TLS APO Achromat Telephoto Lens System for AT/ST/STS (Includes DR-X Sleeve)	<b>£435</b>
SSR II Spotting Scope Rail For ATX, STX, AT/STS, ATM, STM	<b>£120</b>		
DCB II Swivel Adapter for AT/ST/STS-ATM/STM	<b>£278</b>		
DCB II Swivel Adapter for ATX/STX	<b>£278</b>		



**lowepro**

Roomy & flexible everyday adventure pack. Sized up for a complete DSLR kit, tablet plus plenty of extras.

**PHOTO HATCHBACK AW**

Photo Hatchback 22L AW £90 £79.99

RRP NOW £139 £69

WE ALSO STOCK...

**Kowa**

**Panasonic**

**Bushnell**

**PENTAX**

**Hawke**  
SPORT OPTICS

**Canon**

**Leica**

**opticron**



**lowepro**

330 AW  
SAVE £90

**SCOPE BACKPACKS**

Optics backpacks that offer protection & flexibility as you travel & observe.

Scope Travel 200 AW

# HIGH POWER OBSERVATION BINOCULARS



**HELIOS APOLLO**  
OBSERVATION BINOS  
Waterproof & nitrogen filled.  
For medium to long-range  
terrestrial & astronomical  
observations.

	RRP	NOW
HRx50	£219	<b>£199.99</b>
HR 10.5x70	£299	<b>£289.99</b>
HR 15x70	£399	<b>£289.99</b>
HR 15x45	£399	<b>£389.99</b>
HR 22x85	£399	<b>£389.99</b>
HR 20x110	£499	<b>£479.99</b>
HR 28x110	£499	<b>£479.99</b>



**HELIOS QUANTUM**  
OBSERVATION BINOS  
Top-quality waterproof  
observation binocular with  
individual helical eyepiece  
focusing.

	RRP	NOW
3.25x100 CF	£269	<b>£249.99</b>
4.15x70 CF	£159	<b>£149.99</b>
4.20x80 F	£249	<b>£229.99</b>
4.25x100 F	£299	<b>£279.99</b>
5.20x100x100	£829	<b>£789.99</b>
7.4.25x100	£1699	<b>£1599.99</b>



**NIKON 20x120 III**  
BINOCULAR TELESCOPE  
The ultimate observation binocular  
20x20 III RRP £11999.99 **NOW £10999.99**



**ZEISS 20x60**  
OBSERVATION BINOCULARS  
Powerful magnification. High resolution  
20x60 RRP £254 **NOW £399**



**HELIOS**  
**FINE BRASS**  
**TELESCOPES**

These beautifully crafted, hand-polished, solid brass telescopes  
have been manufactured to reflect the workmanship and  
materials of a more elegant bygone age. The magnificent, highly  
polished brass, is complemented by tripods made from finest  
quality mahogany wood. All feature high quality fully coated  
optics making them highly functional products. All models  
provide erect images, so can be used for terrestrial viewing as  
well as for basic astronomical observations.

**£29.99 - £549.99**



## TRAVELITE EX

LIGHTWEIGHT &  
COMPACT FOR MORE  
VERSATILE USE

Versatile, all-round binoculars with a compact, lightweight body, multi-layer lens coating. With a highly durable waterproof and fog-free construction.

	RRP	NOW
8x25	£135.99	£79
9x25	£145.99	£85
10x25	£155.99	£90
12x25	£165.99	£95





### PROSTAFF 5

THE NEWEST WORKHORSE OF NIKON OPTICS

superb optics, ergonomic design and waterproof, fogproof performance.

	RRP	NOW
8x42	£219.99	£189.99
10x42	£238.99	£209.99
10x50	£249.99	£249.99




### MONARCH 7

A ROYAL INVITATION TO THE MAGNIFICENCE OF NATURE

Exquisite optical performance in a compact body delivering a wide field of view

	RRP	NOW
8x30	£319.99	£269.99
10x30	£349.99	£299.99
8x42	£549.99	£469.99




### HIGH GRADE LIGHT

WHEN ONLY SUPERIOR PERFORMANCE WILL DO

These binoculars fit comfortably within your hands and are equipped with outstanding features.

	RRP	NOW
8x32	£391.99	£279.99
10x32	£1043.99	£599.99
8x42	£1355.99	£699.99



# CONQUEST COMPACTS

Rugged, ergonomic design in a tough, resilient package. Bright, sharp images and enhanced twilight vision.

RRP	<b>NOW</b>
8x20 T*	£355 <b>£299</b>
10x25 T*	£410 <b>£339</b>

# VICTORY COMPACTS

These high-performance binoculars of the Victory range stand out for their excellent image performance and are also ideal for those who wear glasses.

RRP	<b>NOW</b>
8x20 T*	£330 <b>£439</b>
10x25 T*	£560 <b>£459</b>

## VICTORY HT

THE BRIGHTEST PREMIUM BINOCULARS IN THE WORLD

The brightest premium binoculars in the world with a transmission level of 95% for greater brightness and longer observation gap

	<b>NOW</b>
8x42	£1695 <b>£1429</b>
10x42	£1725 <b>£1449</b>
8x54	£1910 <b>£1849</b>

## CONQUEST HD

THE MODERN OBSERVATION OPTICS

Discover the smallest details, experience the greatest moments.

RRP	<b>NOW</b>
8x42	£685 <b>£599</b>
10x42	£725 <b>£639</b>
8x42	£795 <b>£599</b>
10x42	£835 <b>£739</b>
8x56	£1160 <b>£1099</b>
10x56	£1195 <b>£1129</b>

## VICTORY SF

WORLD'S BEST BIRDING & NATURE OBSERVATION BINOCULARS

You can experience every spectacle nature has to offer with brilliant optics and an unparalleled wide-angle field of view.

RRP	<b>NOW</b>
8x42	£2050 <b>£2070</b>
10x42	



**781  
LINES  
IN STOCK**

### FILTERS



- KOOD Slot Filters and Systems - Huge Range in A, P, Z/ 100mm, 4", and 4" x 4 x 5.6" sizes
- Screw on round optical glass filters, huge range all sizes
- Blue and Green water underwater Filters



### ACCESSORIES

- Adaptors and rings
- Caps and Hoods
- Cable releases
- Flash
- Camera
- Support
- Straps and Cases
- Camera Care items
- Spirit Levels
- Eye piece and screen items
- CD items
- Card readers
- Miscellanea



**500  
LINES  
IN STOCK**

### STEPPING RINGS

**212  
LINES  
IN STOCK**

- Very Slim. Male Thread always first number (fits camera lens)
- Female thread Second. So 52-55mm is a step up ring, 55-52mm is a step down ring



### VIDEO/BROADCAST

**50  
LINES  
IN STOCK**

- RIGS
- Cages
- Steady
- Camera
- Matte Boxes
- Follow Focus
- Dollys
- Sliders
- Accessories
- Electrical Pan and Tilt



### DARKROOM

**36  
LINES  
IN STOCK**

- Tanks
- Thermometers
- Containers
- Measures
- Dishes
- Tongs
- Film Clips
- Changing Bags
- Aprons



### BATTERIES

**81  
LINES  
IN STOCK**

- Alkaline
- Lithium
- PX nos
- Watch



**54  
LINES  
IN STOCK**

### SCRAPBOOK

- Large range of acid free adhesive items
- Corners
- Double sided fixers
- Dispensers



### STUDIO

**46  
LINES  
IN STOCK**

- Background paper rigs
- Light Stands
- Tents - Cube Light
- Flat Pack Studio
- Reflectors
- Umbrellas
- Accessories



CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

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# KOOD

KOOD International Limited, Unit 6, Wellington Road, London Colney AL2 1EY

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**T4** *Cameras*Visit us online at: [www.t4cameras.co.uk](http://www.t4cameras.co.uk)**PREMIER**  
Dealer**NPS****Nikon**  
Professional  
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BODY ONLY

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- 51-point AF system
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- 51-point AF system
- Up to 6.5 FPS

ONLY **£1799.00****Nikon D610**  
BODY ONLY

- 24.3 MP full-frame sensor
- 39-point AF system
- Up to 6 FPS

ONLY **£1329.00**FREE SANDISK  
EXTREME 16GB  
CARD &  
SPARE  
BATTERY  
WORTH  
OVER  
£100!**Nikon SB-910**  
SPEEDLIGHT

- 17-200mm Auto zoom range
- High-speed recycling time
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ONLY **£339.00****Nikon AF-S NIKKOR**  
70-200MM F2.8G ED VR II

- Fast, quiet auto-focus
- Nano crystal coatings
- Weather sealed

ONLY **£1599.00****Nikon AF-S NIKKOR**  
24-70MM F2.8G ED

- Fast, quiet auto-focus
- Nano crystal coatings
- Includes lens hood & pouch

ONLY **£1249.00****NIKON PRE-OWNED**

NIKON D3S BODY ONLY (X3)	£2249.00
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NIKON D700 BODY ONLY	£799.00
NIKON D600 BODY ONLY (X2)	£899.00
NIKON D300S BODY ONLY	£499.00
NIKON D200 BODY ONLY (X2)	£199.00
NIKON AF-S 17-55MM F2.8 IF ED	£699.00
NIKON AF-S 18-135MM F3.5-5.6G ED	£399.00
NIKON AF-S NIKKOR 24-85MM F3.5-4.5 G ED VR	£299.00
NIKON FIT SIGMA 120-400MM F4.5-5.6 APO DG OS	£449.00
NIKON FIT TOKINA 11-16MM F2.8 IF DX AT-X PRO	£249.00
NIKON MB-D10 BATTERY GRIP	£69.00
NIKON MB-D200 BATTERY GRIP	£49.00
NIKON SB-400 SPEEDLIGHT	£89.00
NIKON TC-20 EII TELECONVERTER	£149.00
NIKON SB-700 SPEEDLIGHT - GRADED STOCK	£199.00
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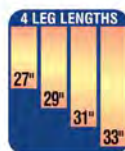


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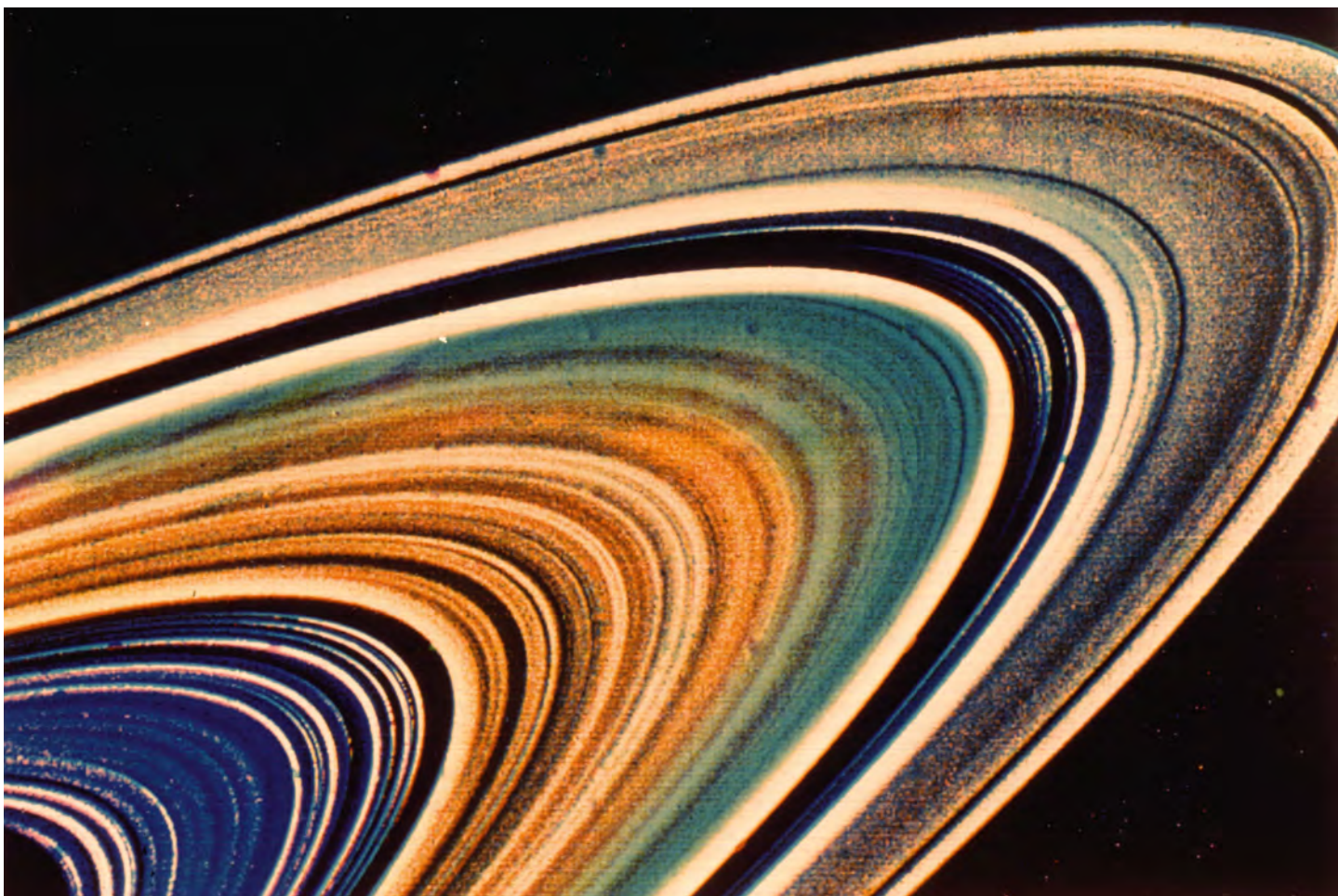






# Final Analysis

**Roger Hicks considers...**  
 'Saturn's rings' (c.1984), NASA



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It's dramatic. It's spectacular. It's beautiful. But what does it tell us about photography? Quite a lot. It forces us to think about authorship, opportunity, reality, and copyright. It's easiest to deal with these in reverse order.

First, copyright. The US government has a commendable attitude to the copyright of images owned by publicly funded bodies such as NASA: for many uses there are no charges or restrictions. This is a refreshing change from the neo-liberal ideal that everything should be monetised. If a project is publicly funded, then

whatever it produces is the property of the public.

Second, reality. This is substantially confected. As far as we know, Saturn's rings do not look like this to the naked eye. The colours have been added. In one sense, this is dishonest. In another, who cares? If we can be struck with wonder at an image like this, based on reality but arguably not itself reality; if that wonder can overcome the mewlings of those who refuse to accept that humanity's long-term survival must depend on space-flight; then perhaps the end may justify the means. At the very least, this is science as art.

Third, opportunity. Few of us are likely to see Saturn's rings with our own eyes, close up, from a spaceship. What, then, is this picture doing in a magazine called *Amateur Photographer*? The answer is simple. An 'amateur' works for the love of what he or she is doing. Those who set up the equipment to take this shot were 'amateurs': of space-flight, of photography. We grasp whatever opportunities are open to us.

## Animal crackers

Fourth comes authorship. If a wildlife photographer sets up a camera with a mechanism by which a tiger takes its own

picture, then the photographer is surely the author, rather than the tiger. But can authorship be diluted? If a hundred scientists, or a thousand, set up a spaceship to take a picture, at what point is authorship divided between the team? Or between everyone working in the field? Or between all humankind?

Recently, we have had a pressing example of the last. If a monkey takes its own picture, thanks to an opportunity provided by one photographer, then surely the copyright in the picture must belong either to the photographer or to the monkey; but not to all humankind.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Ralph Morse



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